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By J. H. BRIDGER

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How to Harmonize Melodies

WITH

HINTS ON WRITING FOR STRINGS

AND

PIANOFORTE ACCOMPANIMENTS

4059.110

J. HENRY BRIDGER

Mus Bac., Dunelm., F.R.C.O., A.R.C.M., L.Mus. T.C.L.

57°

London:

W. REEVES, 83, CHARING CROSS ROAD, W.C.

Jan. 24, 1910
9

Printed by the New Temple Press, Grant Road, Croydon.

PREFACE.

THE Harmonization of Melodies is a branch of the subject of Harmony which in the past received but scant consideration in the standard treatises; and though of late years works have appeared dealing more or less fully with the subject, there are some points which, as the result of many years' teaching experience, the author considers require to be treated in greater detail to afford to students the necessary guidance; such, for example, as the treatment of the cadences, and of accidentals. The present work is an attempt to supply this, and is almost entirely practical; the historical side of the subject has not been touched upon.

Before commencing this book, a student should master the laws of part-writing, and have a good knowledge of chords, and the resolution of discords. To facilitate comparison, the majority of the examples are in the key of C, major or minor.

The author's thanks are due to the Proprietors of "Hymns Ancient and Modern" for kind permission to quote from two copyright tunes (Examples 25*b* and 28). He also desires to acknowledge the assistance he has derived from the study of several existing treatises, particularly those of Professor Prout and Mr. Stewart Macpherson.

It is hoped that the following pages may do much to clear away the difficulties in the student's path.

1908. J. HENRY BRIDGER.

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ABBREVIATIONS.

To save space, the symbols used by Richter and Professor Prout are adopted for the chords and inversions in most frequent use, as follow:

I. Tonic chord.
II. Supertonic chord. II^7. Supertonic seventh (Diatonic).
III. Mediant chord.
IV. Subdominant chord.
V. Dominant chord. V^7. Dominant seventh.
VI. Submediant chord.
VII. Leading-note chord.

The above numerals *alone* or followed by *a* signify the chord in root position; *b*, first inversion; *c*, second inversion; *d*, third inversion.

CHAPTER I. METHOD OF STUDY.

1. THE mental qualities necessary to the student who would become a good harmonist are three: (1) the faculty of accurate observation; (2) the faculty of analysis and comparison, or power of discerning similarity or difference between two things (in the case of the musician chiefly sounds, chords and progressions of harmony); (3) the faculty of musical memory which enables us to recall and hear mentally the impression produced on us by chords and progressions previously heard and observed. The more deficient these qualities are, so much the more they must be trained. The method of doing this will now be briefly shown.

2. The student is recommended to play over on a keyboard instrument in good tune, not only the examples given in his text-books, but every exercise he works, whether figured bass or melody; *not* during the working, but only when finished. Play it not only once, but several times, till the ear recognises the effect of the various chords and progressions contained in it.

Observe what chord or what succession of chords (with regard to their key-relationship, not their actual pitch) produces a certain recognisable effect on the ear. Thus the habit of observation and comparison will be formed. Then endeavour to recall the mental effect of these chords and progressions, by looking at the notes without playing them; in other words, the sound and the written symbol must be associated in the mind, so that by looking at the latter the effect of the former can at once be realised. This is frequently called "hearing with the eye," and will certainly be gradually attained by the student who has any natural ability for the study, if the instructions given are conscientiously followed. Without the ear training it cannot be attained. It is very important to remember that the effect of a chord or progression is largely due to its relation to the tonic of the key; for example, the chord of F has not the same effect in the key of C that it has in the key of F. Therefore it must be regarded as subdominant chord, or whatever it may be, as the subdominant chord produces the same effect in all keys (except the difference between major and minor), while the chord of F produces varying effects according to whether it is dominant, tonic or other chord of a key.

3. The student is further recommended to exercise his powers of observation and analysis in the examination of good models, beginning with chants, hymn tunes and part-songs by good composers; more especially to make note of the progressions that are in

common, *frequent* use. Harmony students too often make use of progressions which are decidedly *uncommon;* and the result, even if grammatically correct, is frequently unnatural and ineffective. He must not be afraid of imitating others in his early efforts; it is unwise to strive after originality with insufficient knowledge, and when he can confidently follow the beaten track of the most ordinary harmony and well worn successions of chords, it will be time for him to experiment with stranger progressions and harsher discords, when his ear will be more trained to judge of their effect. The following pages should be of great assistance to him, but nothing can take the place of careful study and analysis of good models.

4. In the course of analysis, he may come across unusual progressions, not in accordance with the general rules of harmony, and these he is not advised to imitate, at least until he has knowledge enough to understand the reason for the departure from rule. Often some compensating advantage, such as greater melodic interest in one of the parts, justifies the otherwise undesirable passage, and it will be of educational value to the student to try to discover it.

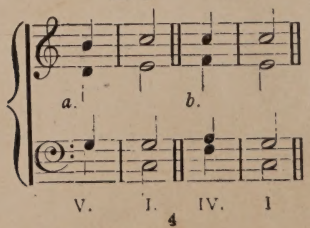
CHAPTER II. CADENCES AND ANALYSIS OF MELODIES.

5. As a clear understanding of cadences is very essential to the harmonising of melodies, this subject will first be treated in some detail. A cadence or close is the last two chords of a natural rhythmical division called a phrase or section (terms to be presently explained), and serves to mark a point of repose, corresponding in some degree to punctuation in poetry.

6. Cadences may be classified as follows:

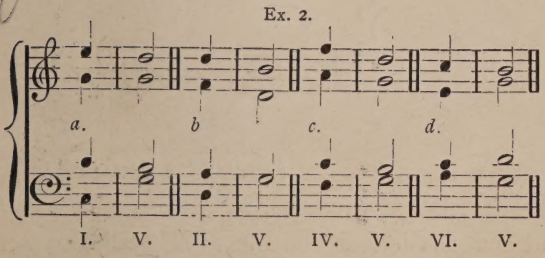
1. *Tonic Cadence*, ending on tonic chord (called also Full or Perfect Cadence); it has two forms, *Authentic* when preceded by V. (Ex. 1, *a*), and *Plagal* when preceded by IV. *(b)*.

Ex. 1.



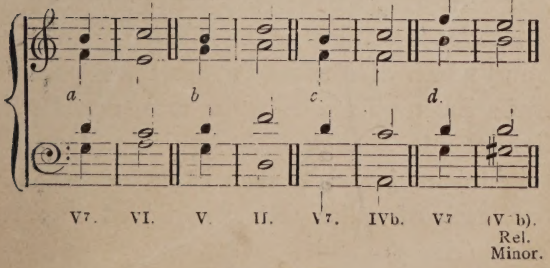
2. *Dominant Cadence*, ending on dominant chord (called also Imperfect or Half Cadence). Various chords may precede it, including I., II. or II^7., IV. and VI. (Ex. 2, *a*, *b*, *c*, *d*).

Ex. 2.

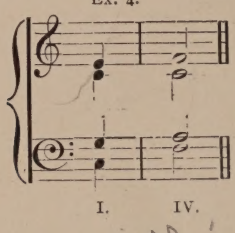


3. *Interrupted* or *Deceptive Cadence*, ending on various chords, but always preceded by V. or V^7. VI. most commonly follows (Ex. 3, *a*), but sometimes II. *(b)*, IV*b*. *(c)*, V^7*b*. of relative minor key *(d)*, or a chromatic chord.

Ex. 3.

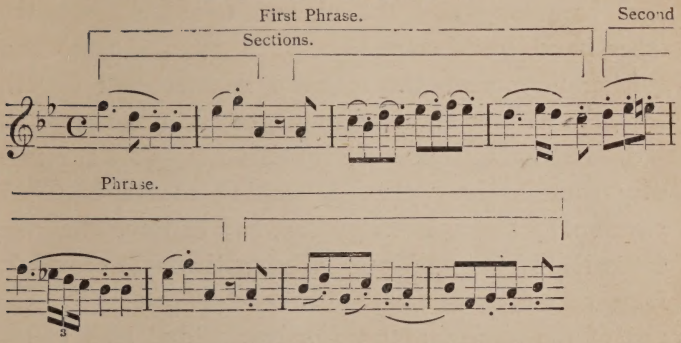


4. *Subdominant Cadence*, ending on IV., usually preceded by I. (Ex. 4).

Ex. 4.

A cadence is said to be *inverted* when either or both of the chords are inverted, as in Ex. 3, *c*, *d*. An inverted cadence is less definite in effect than when both chords are in root position.

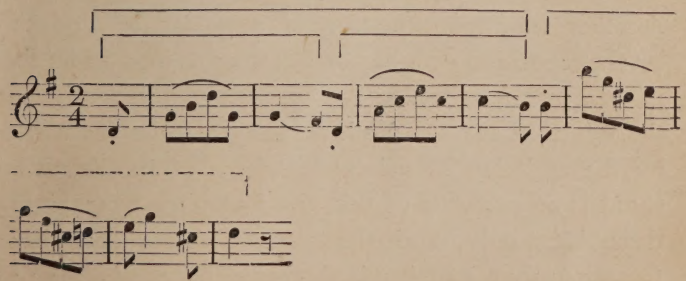
7. The cadence at the end of a composition is the *final* cadence, and those occurring during the course of the piece are *middle* cadences. The student requires to know the points in the course of a melody where the middle cadences should occur, and if he understands its structure or phrasing, now to be explained, this will present little difficulty.

8. A *Sentence* in music is a passage ending with a perfect cadence (either in the Tonic, or in a related key), and which divides into at least two parts, called *Phrases*. Each phrase may, or may not, be further subdivided into *Sections*. A regular sentence is usually eight bars in length, consisting of two four-bar phrases, each of which may be divided into two-bar sections. (Ex. 5).

Ex. 5. Mozart. Sonata in B flat.

It should be noted that the final cadence in this sentence occurs on the *strong* accent of the eighth bar, though the rhythm is not really complete till the *medium* accent, corresponding to the end of the first phrase. This is very frequently the case, the strong accent being the most important beat of the bar.

Sometimes one phrase only may be divisible into sections, generally the first one:

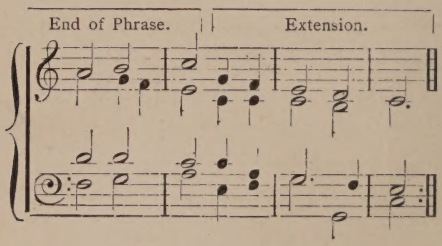
Ex 6. Haydn. Sonata in G.



In slow common time a sentence is sometimes only four bars long and the phrases two bars. On the other hand, with short bars (such as in $\frac{2}{4}$ time) and quicker movement, the sentence is sometimes sixteen bars, the phrases eight bars and the sections four bars.

9. IRREGULAR SENTENCES.—A sentence may contain three phrases, making twelve bars. A phrase may be *extended* by one, two or three bars, the extension of the *final* phrase being the most common; for example, an interrupted cadence may occur at the end of the phrase, and a few bars added lead to the Tonic Cadence:

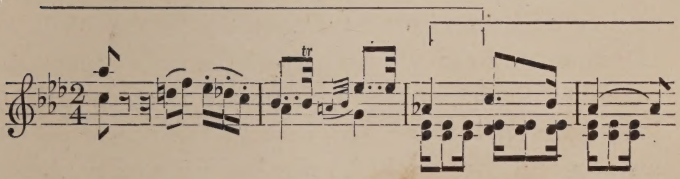
Ex. 7.



Another frequent extension of a phrase is produced by the repetition of a bar or figure contained in it; this is seen in Ex. 9, where bars 9, 10 are a repetition of the figure in bar 8. A phrase may also be *contracted* by the omission of a bar; the form of the Anglican chant is an example of this, the first phrase containing three bars only, and the second phrase four bars. Occasionally a sentence is shortened by *overlapping* of

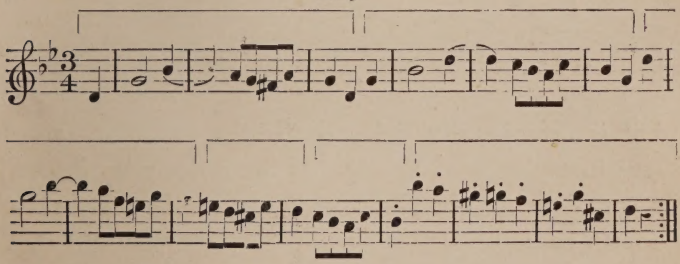
the phrases; that is, the last or cadence bar of one phrase forms the first bar of the next phrase. This usually coincides with a change of figure, time or rhythm, and is therefore more common in instrumental music:

Ex. 8. Beethoven. Adagio, Piano Sonata, Op. 10, No. 1.



Occasionally a regular three-bar rhythm is met with, where two or more following phrases consist of three bars only; the Minuet of Mozart's Symphony in G minor is a good example of this:

Ex. 9.

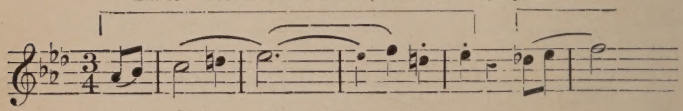


Regular five-bar or seven-bar rhythm is also possible, but is rarely employed.*

* Students desiring further information on this subject are recommended to study Professor E. Prout's "Musical Form."

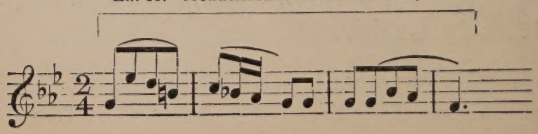
10. Now how can the student know where the phrases end, and consequently where he must place cadences, in any melody he may wish to harmonize? The total number of bars in the melody should first be noted; if eight, twelve or sixteen bars, it will probably divide into regular four-bar phrases. Any other number of bars will most frequently be the result of extension, and the middle part of the melody must be examined to determine which phrase is extended. A long note on the accented beat in the course of the melody will frequently be the last note of a phrase. If the melody begins with an incomplete bar, the last chord of the phrase is usually on the first beat of the fourth *complete* bar:

Ex. 10. Beethoven. Scherzo, Piano Sonata, Op. 26.



but is occasionally delayed till the secondary accent (see first phrase of Ex. 6). If the melody begins with a complete bar, the phrase *may* end on the first beat of fourth bar:

Ex. 11. Mendelssohn. Lieder, No. 14.

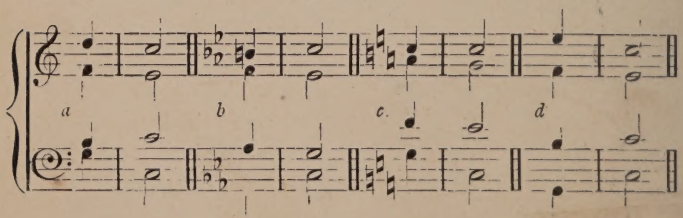


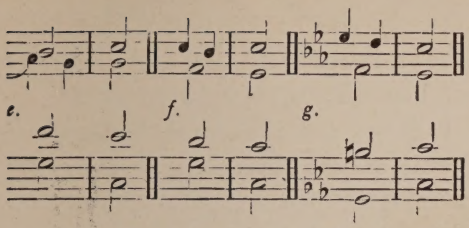
but more often closes on the secondary accent (see first phrase of Ex. 5), or even an unaccented beat. This is always the case when the cadence is formed by $\frac{6}{4}\,\frac{5}{3}$ on same bass note (see §21). Should there not be a long note at the end of a phrase, its limits can be determined by observing which note of the bar is most satisfactory for the last chord of a suitable cadence (see also §30, 31). In chants and hymn tunes, the end of the phrases is usually shown by a double-bar, and in chorales by a pause over a note.

CHAPTER III. FINAL CADENCES.

11. THE final cadence will always end on I. The authentic cadence is used in the great majority of cases, the plainest form of which is shown in Ex. 1, *a*. V^7. precedes I. quite as often as V. does, or more so (Ex. 12*a*). It is possible to employ the Dominant minor 9th, 11th or 13th, resolved directly on Tonic; the two former are rare, but the 13th is used when a melody ends by leap from mediant to tonic (Ex. 12, *b*, *c*, *d*). They all frequently occur in the manner of suspensions (Ex. 12, *e*, *f*, *g*).

Ex. 12.





12. Certain inversions of the Dominant discords occasionally precede I. in a final cadence; these are:

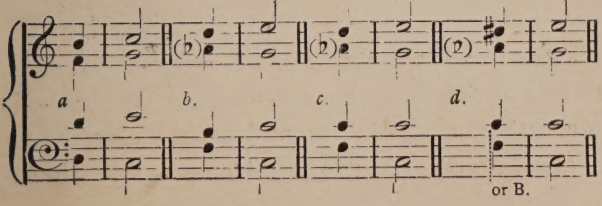
1. V^7 *c.* with root omitted. This was formerly a very common form of close, and though less used now, is equally available (Ex. 13, *a*). It is rare to find the root included ($\frac{6}{4}_{3}$).

2. Third inversion of major or minor ninth, the seventh in bass exceptionally leaping down a fourth (Ex. 13, *b*).

3. Third inversion of Dominant eleventh with major or minor ninth (known as "Chord of the Added sixth"), (Ex. 13, *c*).

4. Third inversion of Dominant Minor thirteenth (written as an augmented sixth to the bass-note in a major key) with major or minor ninth, and either third or eleventh (Ex. 13, *d*).

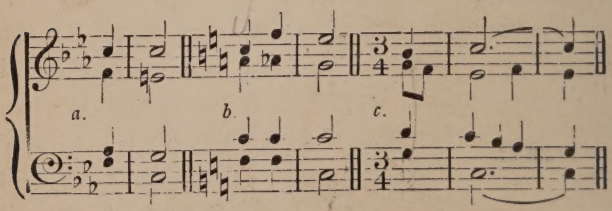
Ex 13.



The last three usually rise to third of Tonic in the highest part, as shown in the examples, and very rarely occur in a minor key. They may be regarded as a kind of hybrid cadence, the characteristic leap from subdominant to tonic in bass having some affinity with the Plagal cadence.

13. The Plagal cadence is less common by itself as a final cadence, except in church music. Handel has employed it at the close of some of the "Messiah" choruses, as "Lift up Your Heads" and "Hallelujah." In a minor key, I. usually has a *major* third ("Tierce de Picardie"), because of the clouded and unsatisfying effect of two minor chords in succession to conclude a sentence (Ex. 14, *a*). (The major third is sometimes employed in the Authentic Cadence). In the major key, IV with the minor third may be used if it is well approached (Ex. 14, *b*).

Ex. 14.

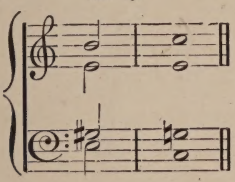


The Plagal cadence occurs more frequently *after* an Authentic cadence as an extension or prolongation; IV. generally being in its second inversion on the tonic bass (Ex. 14, *c*). A passing transition to the sub-

dominant key may be included; in Ex. 14, *c*, the tenor B might be flat. When the tonic at the end of a melody is several beats in length, it is better for the inner parts to keep up the motion in some such progression as this, instead of ending with a note of the same length as the melody.

14. In modern music a chromatic final cadence is occasionally formed (in a major key) by writing the *major* chord of the mediant before I.

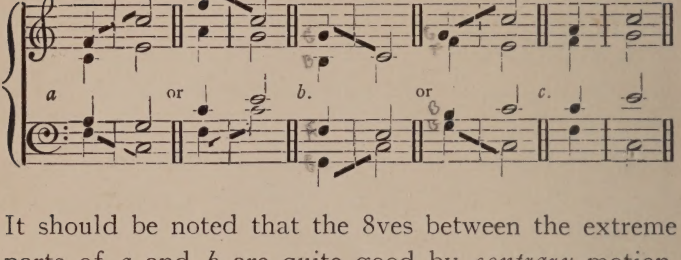
Ex. 15.



An example occurs in Rheinberger's "Contemplation" for organ, Op. 174, No. 4, in which chord of C major proceeds to A flat major (tonic). The apparent chord of the mediant may be considered a disguised derivative of the Dominant major thirteenth, the latter being in bass, with third and minor ninth (written as augmented 8ve to the root) above it. It is of rare occurrence.

15. In Ex. 16 is shown a cadence for each degree of the scale preceding the tonic in the melody, not previously exemplified:

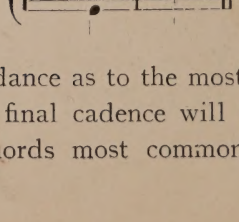
Ex. 16.



It should be noted that the 8ves between the extreme parts of *a* and *b* are quite good by *contrary* motion, but not by similar motion.

16. A stronger effect of finality is produced when the tonic itself is in the treble than when the third or fifth of the tonic is in that position. The third, however, is often the last note of a melody in a major key (see Exs. 13, *b*, *c*, *d*, and 14, *b*), but not so often in the minor, the minor third being less restful to the ear. Occasionally a melody ends on the fifth of the chord, but it is not so restful as the tonic or third:

Ex. 17.

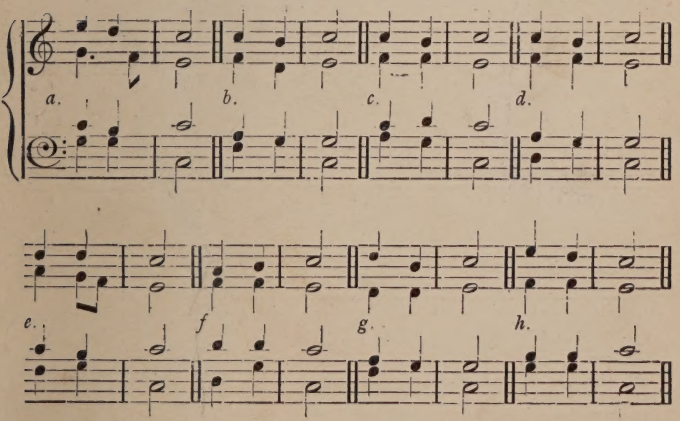
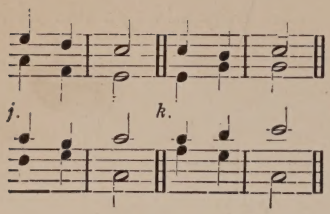


17. Some guidance as to the most effective ways of leading up to a final cadence will be helpful to the student. The chords most commonly preceding the

Authentic cadence, and which he may always use with confidence, are these:

1. I*c*. (Ex. 18, *a*).
2. IV. or IV*b*. (Ex. 18, *b*, *c*).
3. II^{7}. or II^{7}*b*. (Ex. 18, *d*, *e*).
4. II. or II*b*. (Ex. 18, *f*, *g*).
5. V^{13}. (Dominant thirteenth) or IV^{7}. (its third inversion, appearing as a chord of the seventh on the subdominant). (Ex. 18, *h*, *j*).
6. VI. (Ex. 18, *k*).

Also, less frequently, the Augmented sixth on the minor sixth of the scale, the "Neapolitan" sixth or other chromatic chord.

Ex. 18.



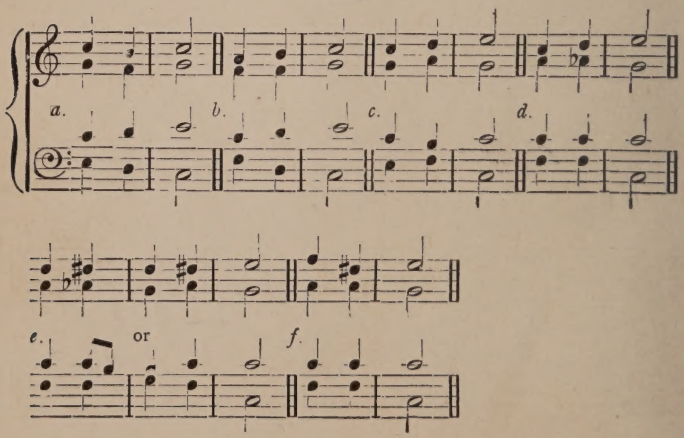
Cadences described in §12:

No. 1 is probably approached most frequently from I*b.*, the bass moving by step. IV. also precedes it well (Ex. 19, *a*, *b*).

Nos. 2 and 3. I*b.* or IV. precede with best effect (Ex. 19, *c*, *d*).

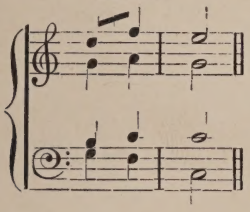
No. 4. II^7*b.* or V. (if ninth is major), melody moving a semitone (Ex. 19, *e*) or IV. (*f*).

Ex. 19.



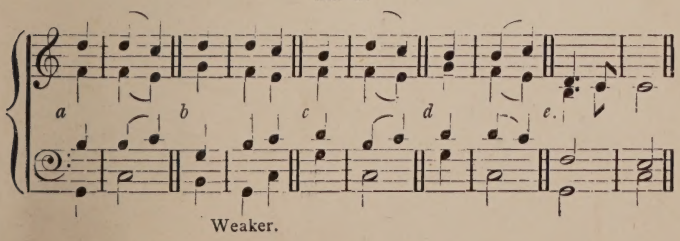
A *Plagal cadence* is most often preceded by I. or I*b*., but occasionally by VI. or by V. *if melody rises a third:*

Ex. 20.



18. One or more suspensions may be introduced into I. in a final cadence. A complete chord suspension frequently occurs with good effect at the close. When a melody ends as in Ex. 21, *a*, it is better so harmonized, in preference to delaying the tonic bass till the unaccented beat, which is weaker (Ex. 21, *b*). Some of the suspensions may be prepared in another part, or even unprepared, becoming accented auxiliary notes (Ex. 21, *c*, *d*).

Ex. 21.



The last note of a melody is sometimes anticipated by a short note immediately preceding it. The chord should not be changed for this short note, but it should be treated as an anticipation, either in the melody only or also in another part (Ex. 21, *e*).

CHAPTER IV. MIDDLE CADENCES.

19. MUCH more variety is possible in the choice of a middle cadence, and it may be stated as a general rule that no two consecutive cadences in the same key should be alike, especially if the same note is in the treble. Either of the four cadences described in §6 are available (*a*) in the Tonic key, or (*b*) in another key (especially Tonic and Dominant cadences) and direct or inverted. When modulations occur, the relative keys to the Tonic are most frequent. These are for a major key:

The Relative Minor.

The Dominant and its Relative Minor.

The Subdominant and its Relative Minor.

And for a minor key:

The Relative Major.

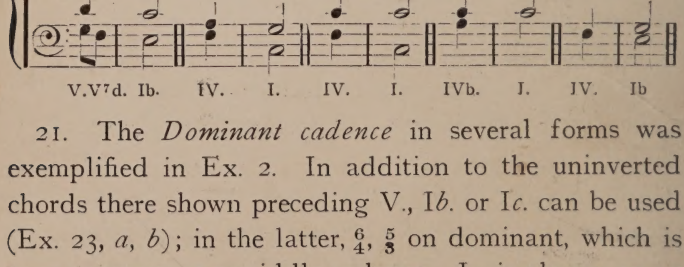
The Dominant Minor and its Relative Major.

The Subdominant Minor and its Relative Major.

The most important middle cadences will now be separately noticed.

20. The *Tonic cadence* (*Authentic*) is frequent with either V. or I., or both, inverted (Ex. 22, *a*). When both chords are in root position, the third or fifth of I. is usually in treble, to avoid too strong a cadential effect (§ 16). Sometimes, however, in order to strongly mark the end of a phrase and make it very *definite* in effect, as in the enunciation of a principal theme, first phrase of a melody or line of a hymn-tune, the tonic itself is placed in the upper part, an example of which may be seen at the end of the first line of the well-known hymn-tune "St. Anne," in most of the tune books. The use of the *Plagal cadence* is frequent in a major key, chiefly with third or fifth of I. in the melody, and also inverted (Ex. 22, *b*, *c*, *d*, *e*).

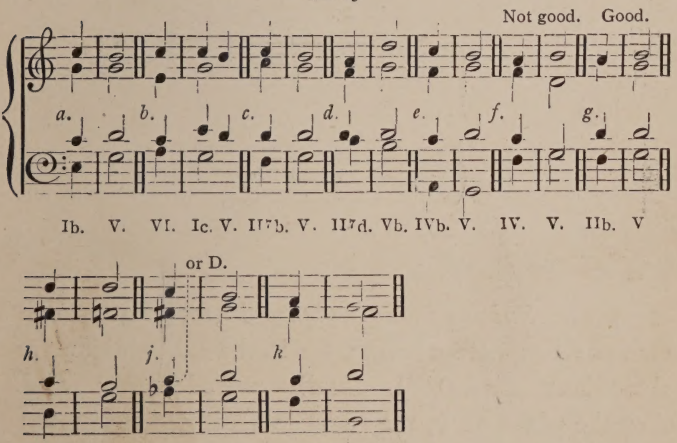
Ex. 22.



21. The *Dominant cadence* in several forms was exemplified in Ex. 2. In addition to the uninverted chords there shown preceding V., I*b*. or I*c*. can be used (Ex. 23, *a*, *b*); in the latter, $\frac{6}{4}$, $\frac{5}{3}$ on dominant, which is very common as a middle cadence. I*c*. is always on an *accented* beat and V. on a weaker part of the bar. II*b*., II7*b*., II7*d*. or IV*b*. can be employed (Ex. 23, *g*, *c*, *d*, *e*).

It should be noted that when IV*a.* precedes V. it is not very satisfactory to have the thirds of both chords in the melody, because, in addition to the tritone being somewhat prominent between the extreme notes of the two chords, there is no note in common, and the root-progression is not the best (Ex. 23, *f*). II*b.* in this position is much better, as there is a note in common, and the chord progression is the strongest (*g*), (see §34).

Ex. 23.

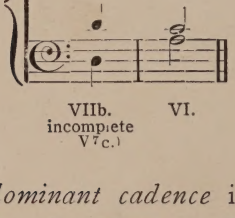


VI*b.* before V. is weak, especially in a major key. The chromatic supertonic seventh and its inversions and the Italian and French sixths sometimes precede V. (Ex. 23, *h*, *j*). In cadences of lesser importance V*b.* may take the place of V. for the second chord (Ex. 23, *d*) or V^7. and its inversions (*h*, *k*). These are all equally

available in the minor, but the progression of parts in *d*, *f*, *g* of Ex. 23 would have to be altered to avoid augmented intervals. It will be seen how much variation is possible in the form of this cadence.

22. A middle cadence ending on VI. is fairly frequent (Ex. 3, *a*); but these chords inverted are seldom used cadentially, except the progression at Ex. 24. Other forms of interrupted cadence sometimes occur. (See Ex. 3).

Ex. 24.

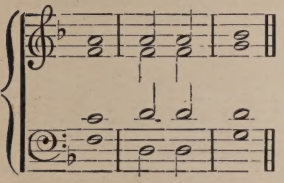


23. The *Subdominant cadence* is frequently used when the last note of a phrase is the subdominant or submediant (Ex. 4). I. usually precedes IV.; if V. takes the place of I., the cadence becomes interrupted.

24. Another possible, but rarely used, middle cadence ends on II. It may be preceded by V., VI. or I. (when V. precedes, it can also be classed as an interrupted cadence). It is of best effect when the subdominant is the last melody note of the phrase. As this cadence is not very common, the following extracts are quoted as examples:

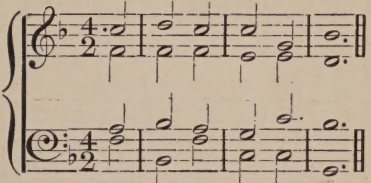
Ex. 25.

(*a*). Double Chant in F. (3rd section). S. Wesley.



VI. II.

(*b*). Hymn-tune, "Chalvey." Rev. L. G. Hayne, Mus.D.

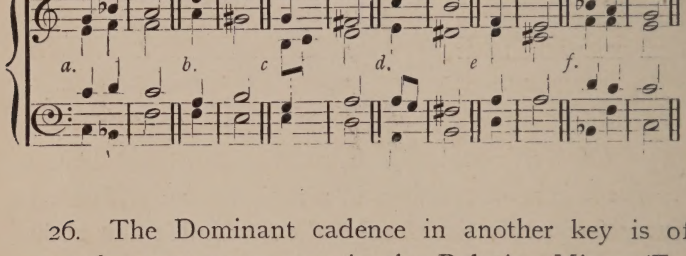


V. II.

25. Of Tonic cadences in another key, that in the *Dominant* is most common in a major melody, when it is very frequently the close of the first half; that is, in a melody of sixteen bars, we often find a perfect cadence in the Dominant at the eighth bar. (In a minor key, the most frequent modulating close is that in the *Relative Major*). The close in the *Subdominant* very seldom occurs in this position, and indeed not often at any point except inverted, as it is not so easy to restore the supremacy of the tonic key after it. Tonic cadences in the *minor relative* keys are often found at one of the less important closes of a major melody, such as the third cadence when there are four in all. In a minor melody, closes in the *major relative* keys also occur, but not so frequently. Occasionally an authentic cadence in a more distant key is employed. The *Plagal* form is rare in any but the tonic key; in passing to the dominant this would usually have the effect of a half-close in the tonic, and in a minor key

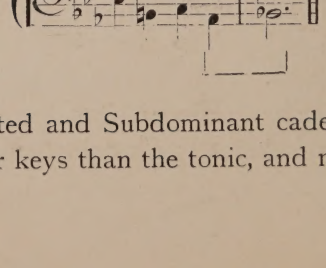
the student knows that it is not very satisfactory without the "Tierce de Picardie" (§13). It is best in the subdominant key if used at all (Ex. 26, *a*).

Ex. 25.



26. The Dominant cadence in another key is of most frequent occurrence in the Relative Minor (Ex. 26, *b*); then those in the Dominant, Mediant Minor, Supertonic Minor and Subdominant (Ex. 26, *c*, *d*, *e*, *f*). In the minor this cadence occurs in the Relative Major more often than any other key:

Ex. 27.

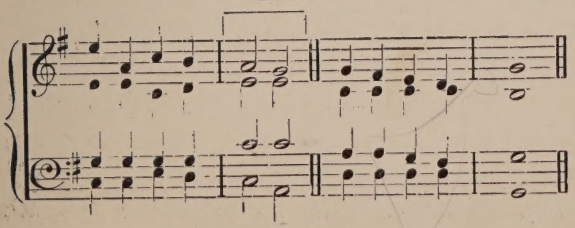


The Interrupted and Subdominant cadences are infrequent in other keys than the tonic, and need not detain us here.

27. It should be understood that nearly all the progressions noticed as cadences may occur at any other part of the sentence, and that they are cadences *only at the end of a rhythmical division.* The Tonic cadence in authentic form, uninverted, with tonic in the melody, has, however, such a strong effect of finality, that it is undesirable to use it in the middle of a phrase, and it should be employed *only* as a cadence (see § 16, 20). The methods of approach to middle cadences are so various that any classification is hardly possible.

28. Occasionally the last two chords of a phrase do not form any recognised cadence (as when the last chord is a discord other than V^7.), in which case the root progression obscures, rather than assists the rhythmical division, and the tendency is to connect the phrase more intimately with the following one, in some cases producing almost the effect of one phrase of double length. As an example the end of Sir J. Stainer's beautiful hymn-tune "Pastor Bonus" may be quoted:

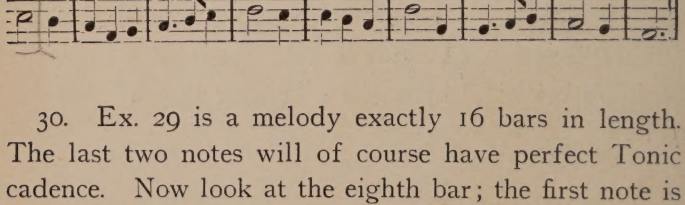
Ex. 28.



This procedure is decidedly exceptional, and it is not advisable to imitate it till considerable experience has been gained.

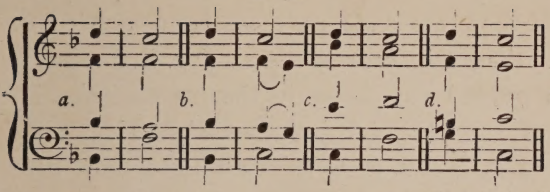
29. Having now enumerated the cadences available, it remains to consider which should be chosen in particular cases. The choice will be limited—(1) by the note at the end of each melodic phrase; (2) by the tendency of the context as regards key; (3) by the necessity for variety of cadence (§ 19). It will perhaps be most helpful if we here examine one or two simple melodies, and consider the cadences most suitable for them.

Ex. 29.



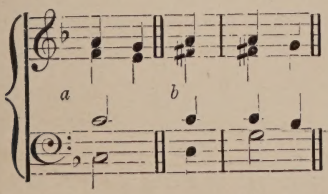
30. Ex. 29 is a melody exactly 16 bars in length. The last two notes will of course have perfect Tonic cadence. Now look at the eighth bar; the first note is longer than most of the others, and this will be the last note of the principal middle cadence. This might be Plagal, Dominant, or even Authentic cadence in tonic key (Ex. 30, *a*, *b*, *c*), or Authentic cadence in dominant key *(d);* but as we know that the last is the most natural and effective in this place (§ 25) we choose that.

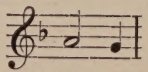
Ex 30.



In the fourth bar the notes are equal in length, but we notice that the first note is a repetition of the last note of bar three, and a phrase seldom ends with a repeated note; also, as there are three notes in the bar, it is not likely to end on the third (unaccented) beat, as this would be somewhat weak (§ 10). The medium accent (second beat) is therefore most suitable as the end of the phrase. Two cadences are possible and effective, Dominant in F and Tonic in G minor (Ex. 31, *a*, *b*), but as there is no note of the melody here requiring modulation, and a cadence in G minor is better farther on, as we shall see, it is well to choose the first.*

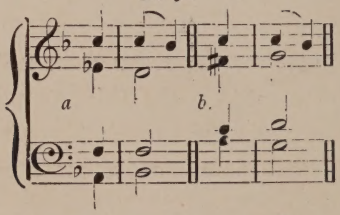
Ex. 31.



* If this 4th bar had only two notes thus  then the phrase would end on the ***third*** beat, with a similar cadence; and this is stronger than it would be ending on third beat, with ***three*** notes in the bar.

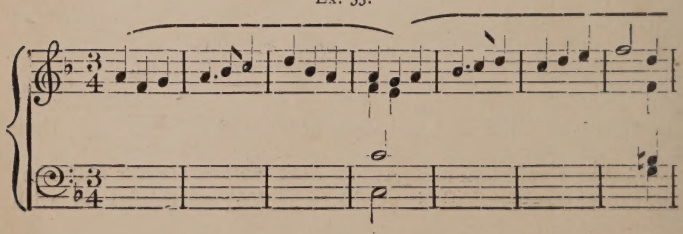
31. The twelfth bar also has three equal notes, and the third phrase ends on the second beat of the bar, rather than the first or third, for the same reasons which guided our choice in the fourth bar. The last note of the phrase being the subdominant, a Tonic cadence in B flat or G minor will be most natural, a modulation being made to one of those keys:

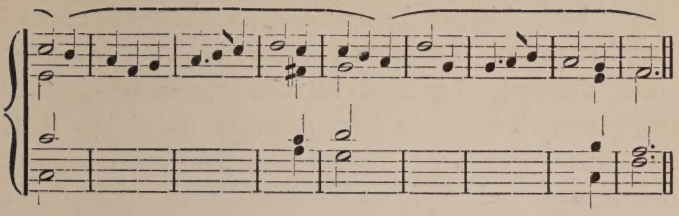
Ex. 32.



At Ex. 32, *a*, the root is in the top part, having a stronger cadential effect (see §16), but at *b* the third of the chord is highest, producing a weaker cadence; and as a strong cadential effect is not required here so much as at the eighth bar, the cadence in G minor is the most suitable. The cadences are now complete, as shown in Ex. 33.

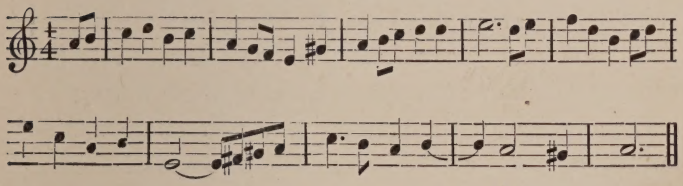
Ex. 33.





32. Ex. 34 is a melody of 10 bars in A minor:

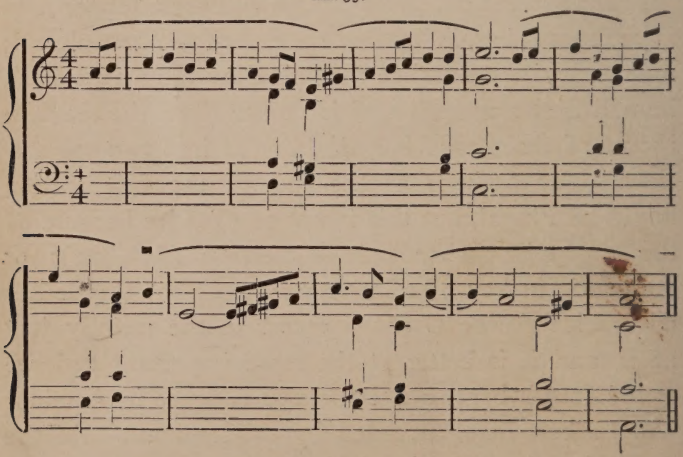
Ex 34.



If the student examines this he will see a longer note in the fourth bar, indicating the end of the first phrase; and on trying to realise the sound of these four bars, he will find a natural division after E on the medium accent of the second bar, dividing it into two-bar sections. The cadence at the end of the first section might be Plagal, but this is not so effective because of the two minor chords in succession (§13, 20); or Authentic in key of relative major, C, but this is not advisable because G sharp occurs in the melody just after, and it is better at the more important cadence at the fourth bar; so a *Dominant* cadence in A minor will be best here, preceded by subdominant. At the fourth bar the cadence might also be on dominant, but

as we have this for the first one, an *Authentic* cadence in C is better. The next two bars are similar in outline, and will be most satisfactory harmonized in sequence; this can be best done by remaining in C, and ending each of these sub-sections with inverted *Dominant* and *Subdominant* cadences respectively. Then at the completion of eight bars we find the tonic on the medium accent, but as the melody does not end here, an *Interrupted* cadence on the submediant is most suitable, reserving the *Tonic* cadence for the end, after the two bars extension. Ex. 35 shows all these cadences arranged approximately, though complete harmonization of the melody may necessitate a different arrangement of the inner parts of some of them:

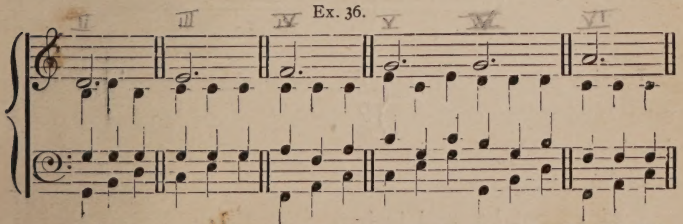
Ex. 35.

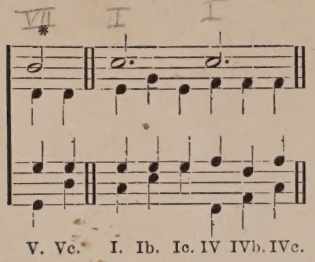


CHAPTER V. HARMONIZATION WITH PRIMARY CHORDS.

33. THE student should now be able to arrange satisfactory cadences to any given melody; and we pass on to the choice of harmony for the intermediate notes. The primary chords I., V. and IV. will first be considered, which between them will harmonize every note of the diatonic scale, as shown in Ex. 36. These three chords supply at once the simplest, and in many cases the most effective harmony; they are more largely used than any other chords, constituting the backbone, so to speak, of the harmonic structure in composition.

Ex. 36.

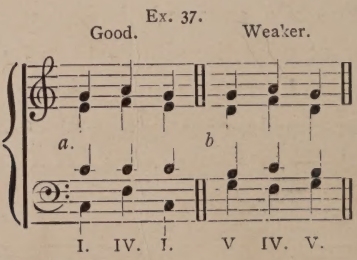




Similar in C minor

34. It will be seen from Ex. 36 that only one primary chord and its inversions can be used for five notes of the scale, but the dominant can be harmonized with either I. or V., and the tonic with I. or IV. In deciding which is best, it should be remembered that the strongest root progression is by leap of a fourth or fifth, so that before or after IV., I. is stronger and more effective as a rule than V.:

Ex. 37.



In the progression IV., V., remember Ex. 23, *f* (§21); and V., IV. has not a good effect when leading-note is in the melody, for similar reasons (Ex. 38, *a*).

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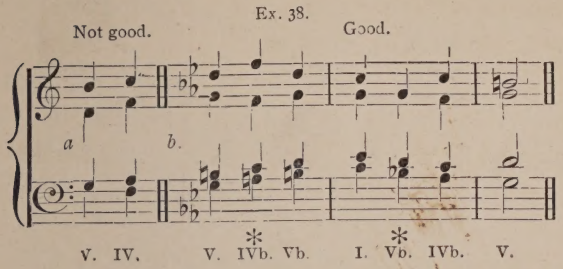
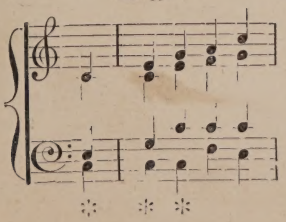
* V*b* cannot be used to harmonize the leading-note, as the latter would be doubled.

Ex. 38.

35. In a minor key the *major sixth* of the scale is rarely used as a chord constituent, on account of its disturbing effect on the key to modern ears. It is best in an ascending scale passage in the bass, when it should bear a $\frac{6}{3}$. The *minor seventh* may be similarly used in a *descending* scale passage in bass (Ex. 38, *b*).

36. On the strong accent the chord should be changed, or at least the bass note, as it is weak to repeat an unaccented chord on the accent following. This does not apply, however, at the *beginning* of a phrase, when the first chord is repeated once or twice before a change of harmony occurs:

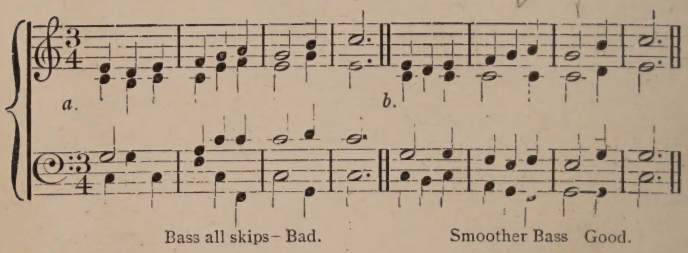
Ex. 39.



When a melody note is repeated, either the chord or the bass note usually changes.

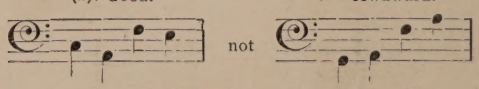
37. In deciding whether to use root position or an inversion, the position which will give the smoothest bass should be chosen. A few bold leaps in the bass are good, but a bass which continually skips about is weak, and not nearly so good as a firmly moving part, in which scale passages are largely used. (Compare Ex. 40, *a* and *b*):

Ex. 40.



Before and after a leap larger than a fifth, the bass had better move in the contrary direction to the leap—

Ex. 41.



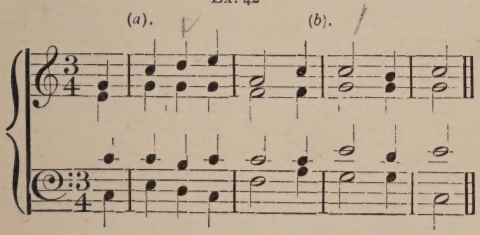
This should also be observed in the inner parts, where, however, *wide* leaps are seldom good or necessary. The leap of a seventh should be avoided (unless both notes

belong to the same harmony, when the discords considered in following chapters are used).

38. Second inversions should be very sparingly used, V*c.* only when bass is moving by step (Ex. 40, *b*, chord 5; 42, chord 3), I*c.* and IV*c.* *chiefly* when followed by $\frac{5}{3}$ on the same bass, the former mostly at a cadence (Ex. 40, *b*, chord 7; 42, chord 7), and in this case the $\frac{6}{4}$ must be on the stronger accent.

39. The following is an example of a short melody simply harmonized:

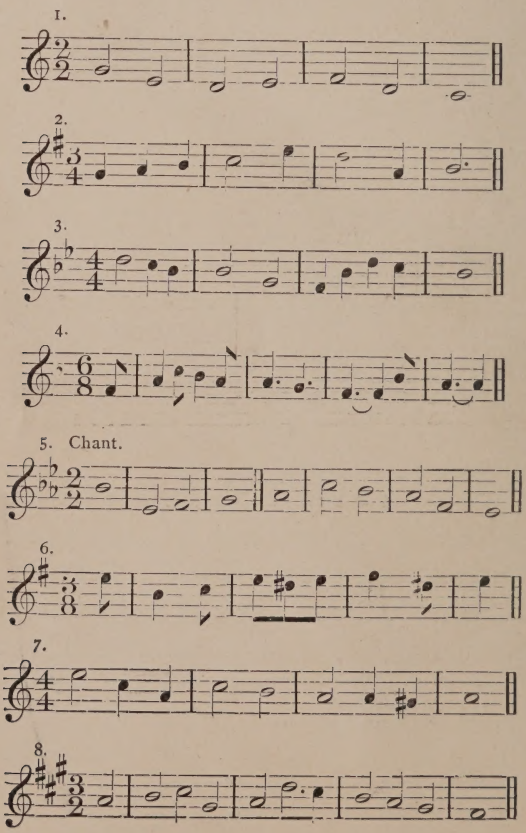
Ex. 42



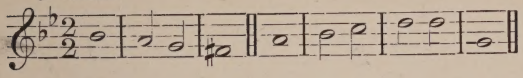
At *(a)* I*b.* is chosen in preference to IV*b.* because it gives a stronger progression to the next chord, which must be Dominant; but at *(b)* IV*b.* is better than I. or I*b.*, as it gives a change of root for the following accented chord (§ 36). Two second inversions are included, to show the best way of using the passing $\frac{6}{4}$ (V*c.*) and the cadential $\frac{6}{4}$ (I*c.*).

EXERCISES.

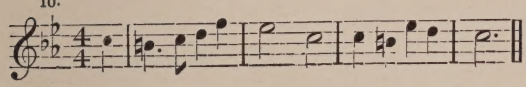
(To be harmonized entirely with primary chords and their inversions).



9. Chant.



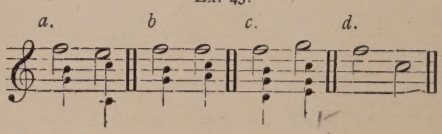
10.



CHAPTER VI. DOMINANT SEVENTH AND SECONDARY CHORDS.

40. V^7. and its inversions can now be added to the available chords, when second, fourth, fifth, or seventh of scale is in the melody. Care must be taken that the *next note of the melody allows of its proper resolution.* For example, V^7. can be used for F at Ex. 43, *a*, as it falls to E :

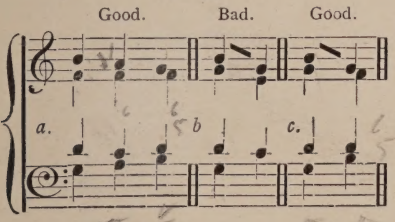
Ex. 43.



also at *b*, resolving on IV*b*. or IV*c*.; at *c*, as F rises a step, it can only be used in second inversion with bass rising, and at *d* it cannot be employed at all. V^7. resolving on I*a*. chiefly occurs as a cadence, the inversions being more frequent at other places. If the leading-note is in the melody and rises to tonic, it may be harmonized with V^7.; or if it leaps to another note of

the same chord. It is also possible for leading note to move down by step through IV*b.* to V^7*b.*, thus (Ex. 44, *a*):

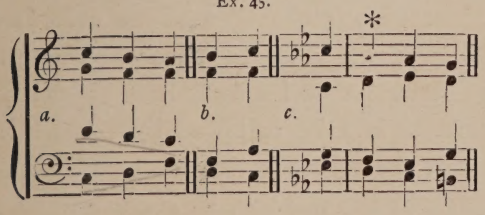
Ex. 44.



If the leading-note falls to dominant in melody, the latter should not be harmonized with I. (Ex. 44, *b*), but with some position of V., V^7., or III. (§45). (Ex. 44, *c*).

41. VII*b.* (identical with V^7*c.* incomplete) is generally followed by I., I*b.* or VI. (Exs. 13, *a*, and 24), but sometimes by IV., particularly when melody descends by step from the tonic, or by IV*c.* (Ex. 45, *a*, *b*):

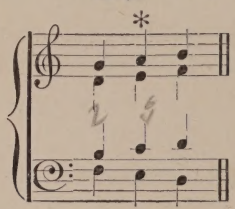
Ex. 45.



Ex. 45, *a*, cannot occur in the minor key, on account of the augmented second, but the *minor seventh* is occasionally used in place of the leading-note in a melody with descending scale passage (Ex. 45, *c*); compare §35.

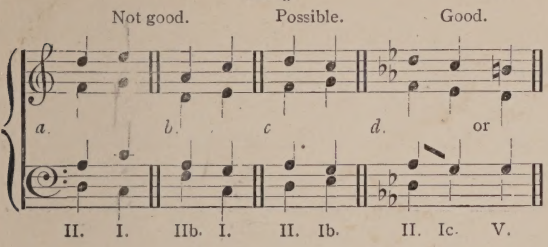
42. VI. is employed occasionally to afford variety, in place of I. or IV., besides its use in an interrupted cadence. The third, being the tonic of the key, is more often doubled than the root. VI*b*. is not very frequent, and is best with sixth in melody, in a succession of first inversions moving by step, or followed by II. In a major key VI*c*. sometimes occurs as a passing chord (all the parts moving to and from it by step) following V^7*d*., but *should only be used in this way:*

Ex. 46.



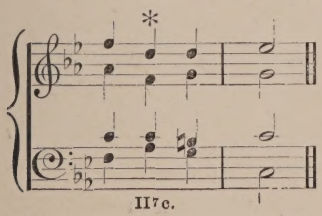
43. II. or II*b*. is frequently used just before a cadence, being followed by V. or I*c*.; also at other places, V. being the best chord to follow. In a major key neither II. nor II*b*. should be followed by I., and II. to I*b*. requires care, being ineffective in some positions (Ex. 47, *a*, *b*, *c*). In a minor key, II. is much less used than in the major; the diminished fifth from bass being *dissonant* must fall a step to resolve, whether followed by V. or I*c*. (Ex. 47, *d*). II*b*. has a similar use to that in the major key.

Ex. 47.



44. II^7., and especially II^7b. (the "added sixth") is very frequent in place of II. or II*b*. before a cadence (Ex. 18, *d*, *e*), both in major and minor key, and is always effective. The seventh is smoothest when prepared. These chords, and also II^7d., are sometimes found at other parts of a sentence, but II^7c. is only effective *in the minor:*

Ex. 48.

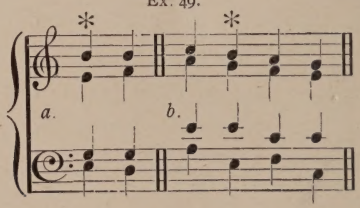


45. III. in the major key is but seldom used, as its effect when next to several other chords of the key is usually harsh and unpleasant. It is best preceded by V., and followed by VI., VI*b*. or I; and should not occur *next to any chord containing the subdominant*, except:

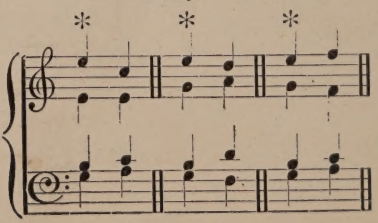
(1) before $V^7c.$ or $V^7d.$, the bass moving by step, when it has the character of the dominant thirteenth in last inversion (Ex. 49, *a*);

(2) before IV. in major key, when the melody descends by step, and the bass generally (not always) moves in sequence (Ex. 49, *b*). Its effect here is quite distinctive, and the student should familiarise himself with it. This use of the chord occurs chiefly in church music.

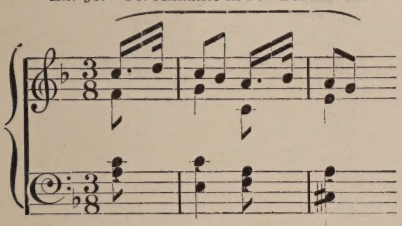
Ex. 49.



III*b*. is not frequent as such (apart from its use as a form of dominant thirteenth), and is of best effect with the sixth in the melody. It is usually followed by VI. or (in major) by II*b*. or IV*b*. in a succession of first inversions (Ex. 50). III. and III*b*. in a minor key are discords, and their progression is therefore fixed; they are even less frequent than in major.

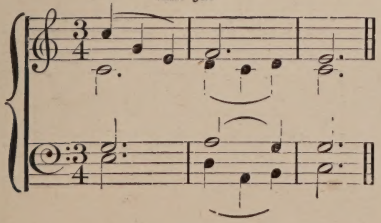
Ex. 50.

46. When a portion of a melody moves by regular intervals it will usually be best to treat it in sequence (see Ex. 34, bars 5, 6), especially where a short phrase is repeated in another key. All the intervals need not be exact as in a strict sequence; see Ex. 51, where the melody and the lower parts move regularly, but the alto has C instead of D (third chord):

Ex. 51. Pf. Andante in F. Beethoven.

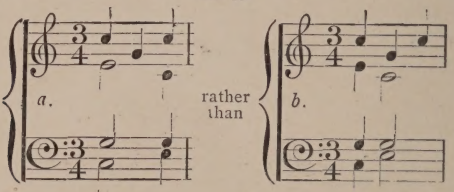


47. Every note of a melody does not necessarily have a separate chord; two or three notes may be harmonized with one chord, and on the other hand, a long note may be harmonized with two or three chords (Ex. 52).

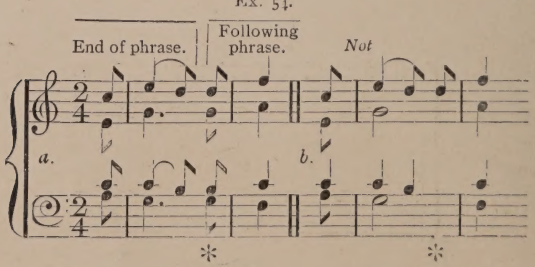
Ex. 52.



A chord of longer note-value is better at the beginning rather than at the end of a bar (Ex. 53), as the latter is disturbing to the rhythm, producing an effect of syncopation:

Ex. 53.

48. It is desirable that the phrasing should be made clear to the ear, by *every part sounding a note at the commencement of a phrase*, as at Ex. 54, *a*, rather than sustaining a note in any part from one phrase into the next, as at *b*, where the phrasing is somewhat obscured by the lower parts sustaining notes over the fourth quaver of the bar:

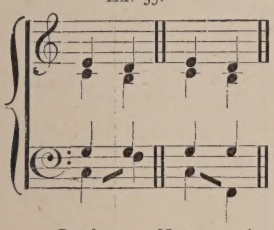
Ex. 54.



When quavers are concerned, as in the melody of Ex. 54, their hooks are frequently left *unjoined*, to mark the phrasing to the eye.

49. The following table shows at a glance the *best* progressions for the concords treated in this chapter, and also those to avoid. The progression of the discords is, of course, fixed by their resolution; and it need only be remarked that in approaching $V^7d.$ a leap *upwards* in bass is better than a leap *down:*

Ex. 55.



Good. Not so good.

and before $II^7.$ and its inversions, also II., III. and III*b.* in minor key, the best chords are those which will prepare the discord. (It is not *necessary* to prepare it, but smoother in most cases).

Progressions not given in the following table may be regarded as moderately good or passable in effect. A chord can always change from root position to first inversion or *vice versâ.* The effect of most progressions *varies* more or less, *according to the position of the chords, and the notes which are in the melody*, and

the student should not fail to observe these differences in his practical tests (§ 2, 3).

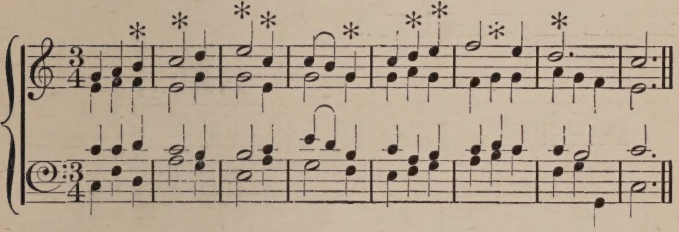
TABLE OF PROGRESSIONS.

To precede.			To follow.	
Chord.	Best.	Avoid.	Best.	Avoid.
II.	V. V*b*. IV. VI. VI*b*.	III. III*b*. V*c*.	V. V*b*. I*c*. VI.* VI*b*.*	I. III. IV.
II*b*.	V. I. I*b*. VI.	III. IV*c*. V*b*. V*c*.	V. I*b*. I*c*. VI.	I.† III. IV*c*. V*c*.
III.	V. VI. VI*b*.	I. I*b*. I*c*. II. II*b*. IV. IV*b*. IV*c*. VII*b*.	VI. VI*b*. I.	I*c*. II. II*b*. IV.‡ IV*b*. IV*c*. V.
III*b*.	II*b*. IV*b*. VI.	IV*c*. V*c*. VI*b*. VII*b*.	VI. II*b*. IV*b*.	II. IV*c*. V*c*. VII*b*.
VI.	I. III. III*b*. V. V*b*. VII*b*.*	IV. IV*c*. V*c*.	I*c*. II. II*b*. IV. V.	I. IV*c*. V*c*.
VI*b*.	I*b*. II.* V*b*. VII*b*.	I*c*.	II. IV*b*. V*b*. VII*b*.	I*c*. III*b*. V.†
VII*b*.	I. I*b*. IV. VI*b*.	I*c*. III*b*.	I. I*b*. IV.*§ IV*c*. VI.* VI*b*.	I*c*. III. III*b*.

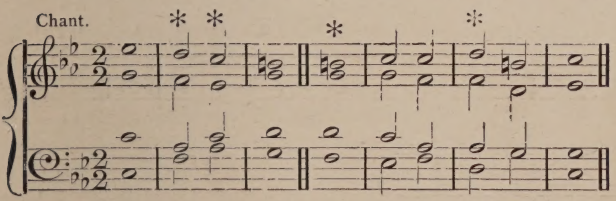
* Not good in minor key. † Possible in minor key. ‡ Except as in § 45. § See § 41. (In the first column II., III. and III*b*. are for *major* key only, as they are *discords* in the minor).

50. The following examples illustrate the use of several of the chords considered in this chapter.

Ex. 56.

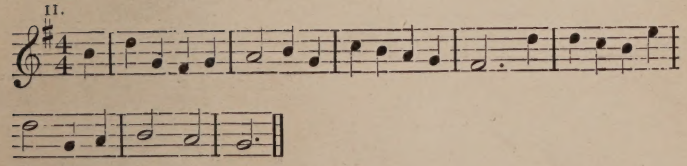


Ex. 57.

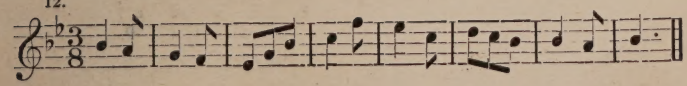


EXERCISES.

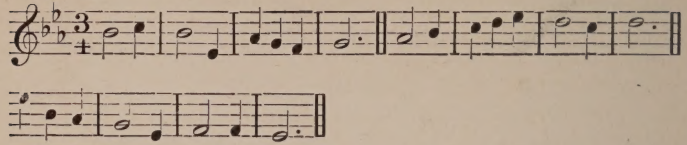
11.



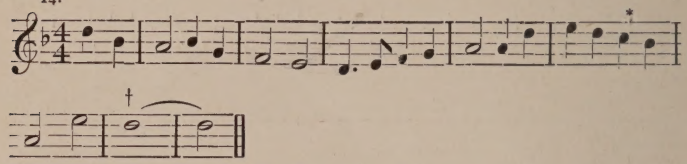
12.



13. Hymn-tune.

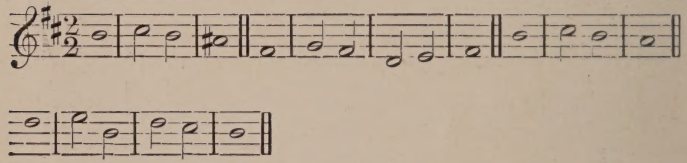


14.

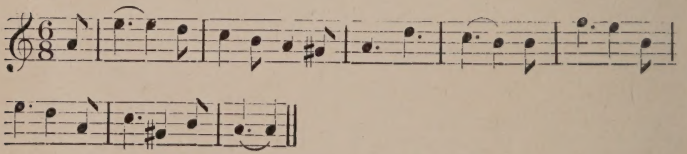


* See Ex. 45, *. † §13.

15. Double Chant. Modulate to Rel. Major.



16.

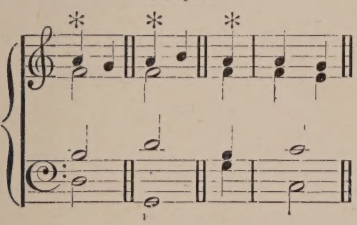


CHAPTER VII. USE OF OTHER DIATONIC DISCORDS.

51. THE average harmony student in choosing his chords seldom remembers the existence of the higher dominant discords, ninth, eleventh and thirteenth; at least it is the author's experience that he generally ignores them almost entirely. An occasional judicious use of these chords in some of their many forms adds to the richness and expressiveness of the harmony.

52. When the submediant is in the melody and moves by step, or is repeated on an accented beat and then falls, it may be treated as Dominant Ninth:

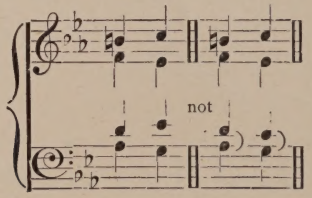
Ex. 58.



also when seventh, second or fourth of scale is in the melody, an inversion of the ninth may be used in place

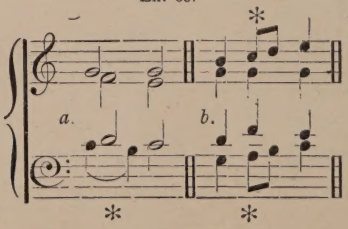
of V^7., and is a slightly harsher discord than the latter. The first, second and third inversions are more used than root position. The *major ninth* should be *above* the third (unless it resolves on its own root), being usually harsh and unpleasant below it, so the last inversion is not good; but the *minor* ninth is available in last inversion, though care must be taken to avoid fourths with the bass:

Ex. 59



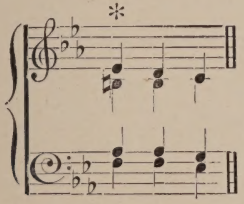
53. The Dominant Eleventh sometimes takes the place of I*c*. just before a cadence (Ex. 12, *f*); the inversions are of use in other places when tonic falls a step in the melody, or occasionally when it rises a step (Ex. 60, *b*). The eleventh also temporarily displaces the third of a dominant discord in the lower parts with good effect (Ex. 60, *a*).

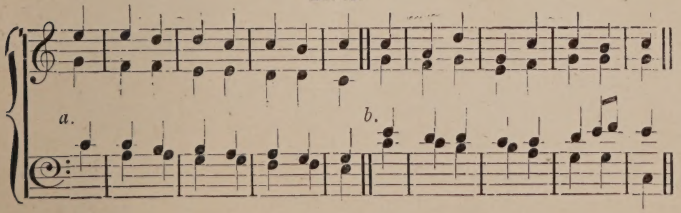
Ex. 60.



When they resolve within the chord, both ninth and eleventh by their conjunct motion conduce to the smoothness of the part-writing (Ex. 60, *b*).

54. The Dominant Thirteenth also is used instead of I*c*. before a cadence, when the mediant falls a second in the melody (Ex. 18, *h*, *j*), or leaps direct to tonic in the cadence (Ex. 12, *d*); it is less frequent elsewhere than the ninth or eleventh, being a stronger discord. A very beautiful form of the minor thirteenth is shown in Ex. 61, with third, seventh and minor ninth:

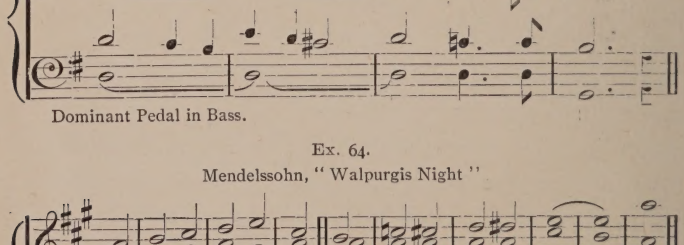
Ex. 61.

55. The Secondary chords of the Seventh and their inversions can be occasionally used with good effect. The seventh is best prepared. They are perhaps of most use in a descending sequence:

Ex. 62.

The secondary ninths are also available, but rarely used.

56. The Pedal is another harmonic resource that the average student seldom or never employs, but which in its proper place may be most effective. It produces strange and often beautiful discords with the parts above; see the following examples (64, *b*, containing accidentals in melody and chromatic chords properly belongs to Chapter IX., but is quoted here for convenience):

Ex. 63.

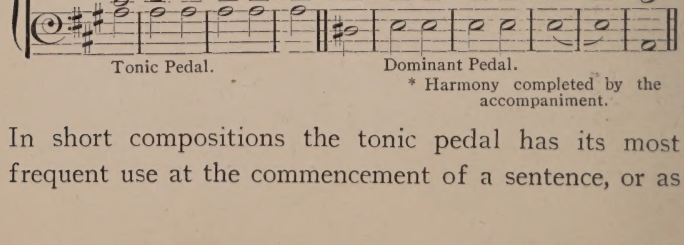
Mendelssohn, "Hear My Prayer."



Dominant Pedal in Bass.

Ex. 64.

Mendelssohn, "Walpurgis Night"



Tonic Pedal. Dominant Pedal.

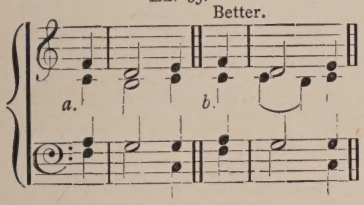
* Harmony completed by the accompaniment.

In short compositions the tonic pedal has its most frequent use at the commencement of a sentence, or as

a short extension of the final cadence, and the dominant pedal just before the cadence (as at Exs. 63, 64*b*).

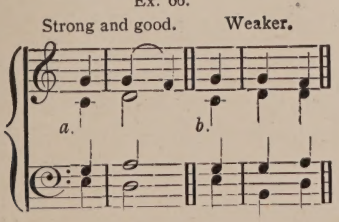
57. Suspensions are useful in the lower parts to keep up the motion when the melody has a long note on an accented beat (compare *a*, *b*):

Ex. 65.



In the melody itself, of course, a suspension can only be used if the note is prepared. When an accented note, tied or otherwise, is found in a melody, *prepared*, and *falling a second*, it is usually best to harmonize such note as a *discord*, either suspended or essential*; to treat it as a concord is less strong and satisfactory. Compare *a*, *b*, Ex. 66:

Ex. 66.



* If such note is the tonic or subdominant, it may form part of a cadential $\frac{6}{4}$ ($\frac{6}{4}$ $\frac{5}{3}$) equally well.

58. Besides the chords belonging to the key, short modulations can be made to the related keys, even when the melody has no accidental, provided that these conditions are observed:

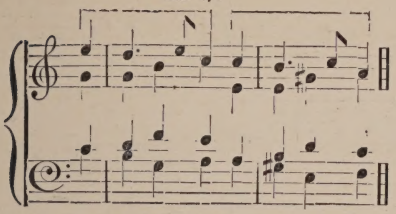
1. Modulations should not be close to the beginning or end of the melody. (A transition through the subdominant near the end is excepted; see §13).

2. They should only be introduced if the immediate context of the melody is suitable; that is, do not modulate to a key when a note *contrary* to that key occurs in the melody just before or after. (This does not apply, however, when the modulation ends with a cadence, and the first melody note afterwards restores the tonic key, as in Ex. 33, bars 7, 8).

3. Avoid indefiniteness or vagueness of key and modulating twice in succession to the same key.

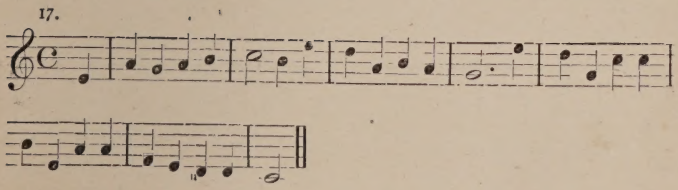
Implied modulation has already been mentioned in treating of cadences; see §30-32, where it is shown that modulation is desirable, though no accidental occurs in the melody at those bars. A short passage in the tonic is often repeated sequentially in the relative minor or other related key (Ex. 67); passages of this nature must be looked for before harmonizing a melody.

Ex. 67.

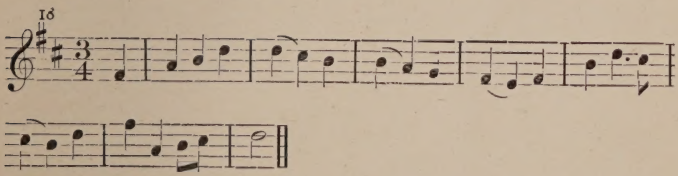


EXERCISES.

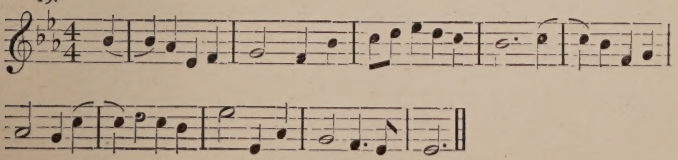
17.



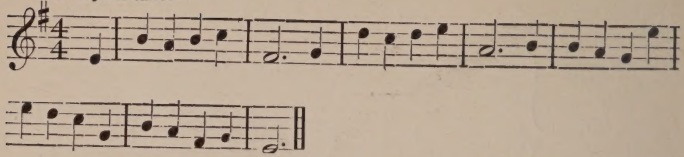
18



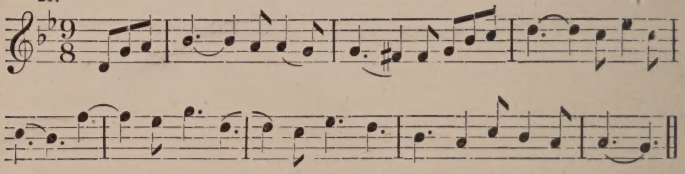
19.



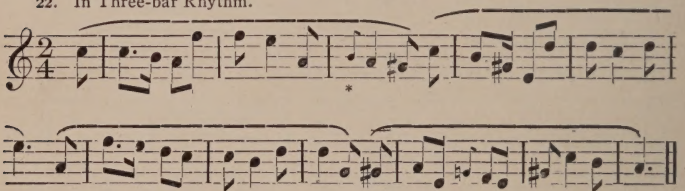
20. Hymn-tune.



21.



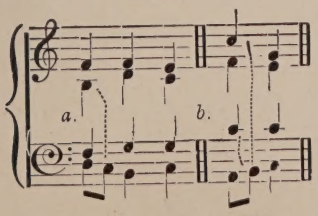
22. In Three-bar Rhythm.



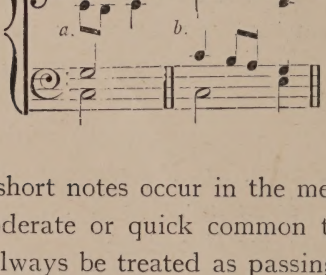
* The Acciaccatura is merely ornamental, and not to be harmonized.

CHAPTER VIII. Florid Melodies.

59. We now come to the consideration of more florid melodies, and the use of passing and auxiliary notes. First it must be observed that passing notes in the three lower parts, when two successive harmony notes are a third apart, are of great use in promoting the smoothness and flow of those parts, and the same is true, to a lesser extent, of auxiliary notes. The various degrees of harshness of passing notes, according to their position and the harmony notes which are sounding with them, should not be overlooked. The harshest are those which form the closest discords (minor second or major seventh) with other notes present, and *the lower in the harmony a discord is, the greater is its dissonance*, for an acoustical reason. Therefore in passages like these

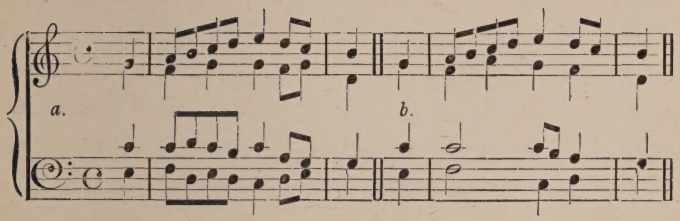
Ex. 68.

the passing note is decidedly harsh, and in slow *tempo* would be better omitted. If the passage at *b* were in the key of F, with the B *flat*, it would be perfectly satisfactory. If auxiliary or passing notes occur in two parts at once they should be concordant one with the other, but may be discordant if *taken and quitted by step in contrary motion* (Ex. 69, *a*); and the two parts may continue in contrary motion till a concord is reached (*b*). When three parts move together a passing *chord* often results.

Ex. 69.



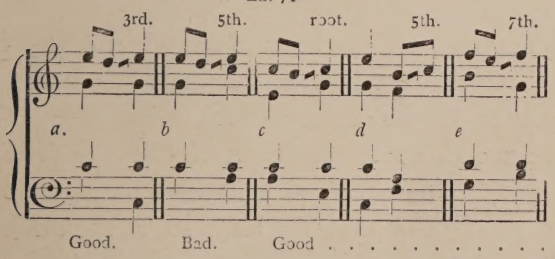
60. When short notes occur in the melody (such as quavers in moderate or quick common time) some of them should always be treated as passing or auxiliary notes, because *the chords must not change too quickly*, or the ear has not time to grasp the effect of one before another has succeeded it. Compare the heavy and ungainly effect of the first of these examples, in which there are seven chords in the bar, with the second, where there are only three chords, the first four notes of the bar being founded on *one* harmony:

Ex. 70.



61. Any note that is *quitted* by step, accented or unaccented, may be treated as a passing or auxiliary note.* It must be remembered that if the step is by a *tone upward*, an auxiliary note may only resolve on the third of a chord; to resolve on root, fifth or seventh, the step upwards must be by *semitone*.

Ex. 71.

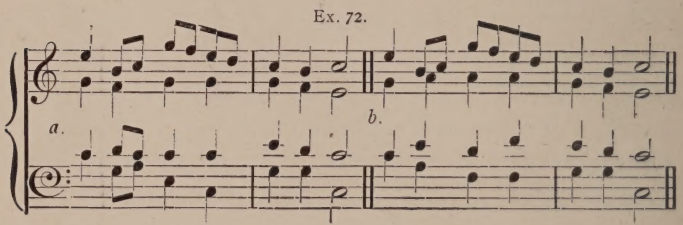


When several notes are quitted by step in the melody, the question arises, which of them are best treated as

* There are two cases in which a note quitted by *leap of a third* may be inessential, but being infrequently used, need only be mentioned here: (1) the first of two "changing" notes; (2) a note taken by step upwards (in an upper part only) and falling a third to the following harmony note.

passing notes, the accented or unaccented? The answer is that those notes should be chosen for harmony notes which will allow of good and strong chord-progressions (§ 34, 49), and the remainder should be passing notes. For example, the harmony of this passage at *(a)*

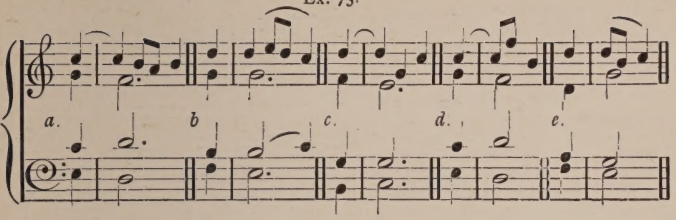
Ex. 72.



though correct, is weak because tonic harmony prevails throughout the last half of the first bar, and is *not changed* on the strong accent following (§36); also a chord for each quaver on the second beat is not advisable (§60). The quaver C must be a note of the harmony, as it is quitted by leap, so B should be an auxiliary note as at *b*, where the supertonic harmony is used for last half-bar, with G and E as inessential notes, producing a good and strong progression to the following $\frac{6}{4}$.

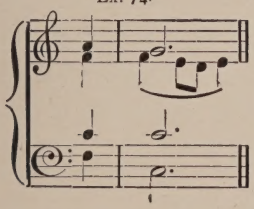
62. When passages similar to the treble of Ex. 73 occur in a melody, they may be treated as suspensions with ornamental resolution, thus:

Ex. 73.



These can also be used occasionally to add to the interest and flow of the lower parts, as during a long note in the melody:

Ex. 74.



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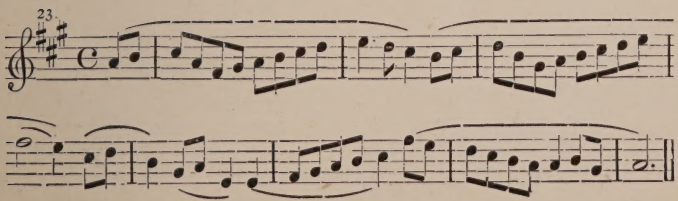
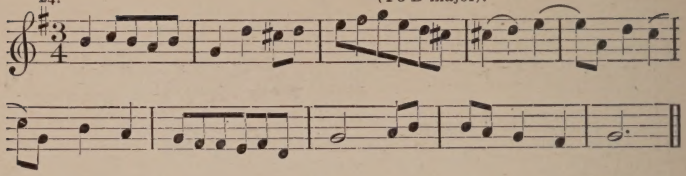
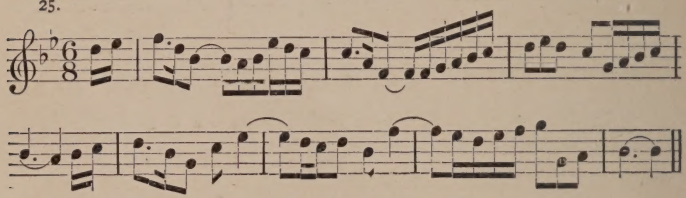
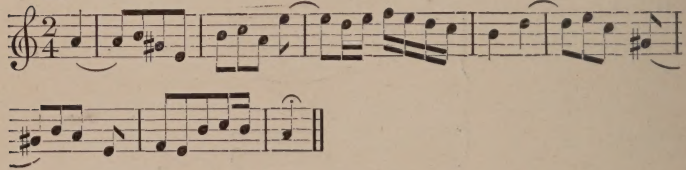
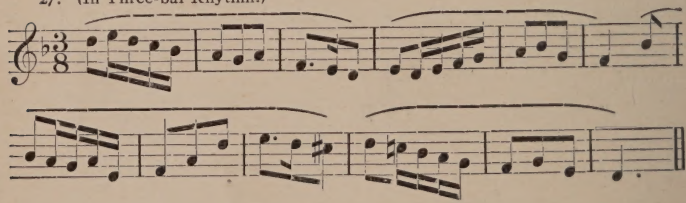
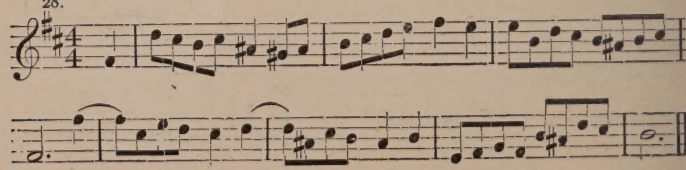

24. (To D major).



25.

26.

27. (In Three-bar Rhythm.)



28.



CHAPTER IX. Accidentals, Modulation and Chromatic Chords.

63. The average student usually treats every accidental in a melody as inducing modulation, forgetting altogether the chromatic resources of a key, with a result often far from artistic. Most accidentals may be treated in at least two, sometimes in three distinct ways:

1. As a diatonic note in another key.
2. As a chromatic note in the Tonic or a related key.
3. As a chromatic passing or auxiliary note, either in the Tonic or a related key.

The various accidentals that may occur in a melody will now be considered in detail, with different methods of treatment illustrated, first in the major, then in the minor key of C; followed by some general principles to guide the student as far as possible in choosing which to adopt in particular cases.

64. *Major key.—Sharpened Tonic.*

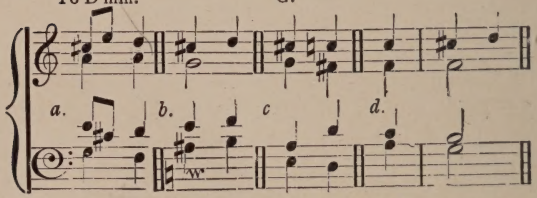
(a). Leading note of Supertonic minor key.

*(b). Tonic minor ninth with false notation.

(c). Sharpened fourth of Dominant key.

*(d). Chromatic passing note.

Ex. 75.



Flattened second.

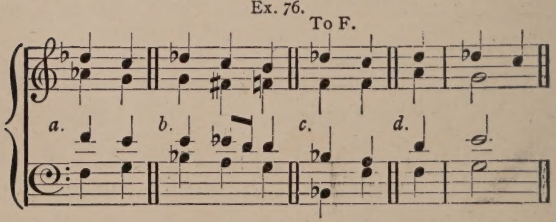
(a). Neapolitan sixth on Subdominant.

(b). Minor ninth of tonic.

(c). Chromatic minor sixth in key of Subdominant.

(d). Chromatic passing note.

Ex. 76.



65. *Sharpened second.*

(a). Leading note of Mediant minor key.

*(b). Supertonic minor ninth with false notation.

---

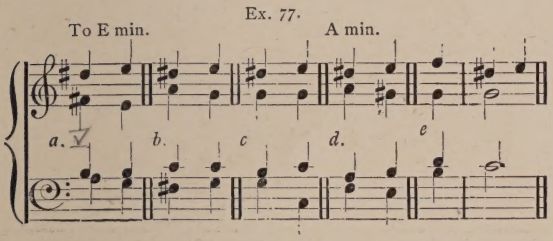
* Only available when the note rises a semitone.

*(c). Dominant minor thirteenth with false notation.

(d). Sharpened fourth of Relative minor key.

*(e). Chromatic auxiliary note.

Ex. 77.



Flattened Third.

(a). Part of Chromatic concord on minor sixth.

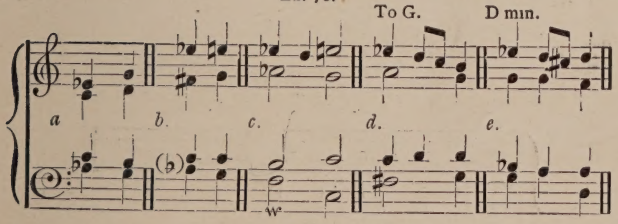
(b). Supertonic minor ninth (or German sixth).

†(c). Dominant minor thirteenth.

(d). Dominant minor ninth in Dominant key.

(e). Neapolitan sixth in Supertonic minor key.

Ex. 78.



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* Only available when the note rises a semitone.
If resolved on Tonic chord, false relation must be avoided.

66. *Sharpened fourth.*

(a). Leading note of Dominant key.

(b). Supertonic of Mediant minor key.

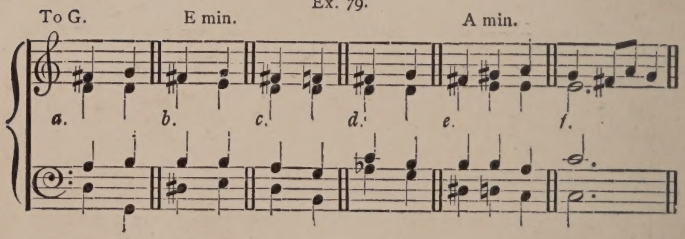
(c). Chromatic third of supertonic.

(d). Augmented sixth.

(e). Major sixth of Relative minor key.

(f). Chromatic passing note (shown here as a "changing note"; in all other cases must rise a semitone).

Ex. 79.

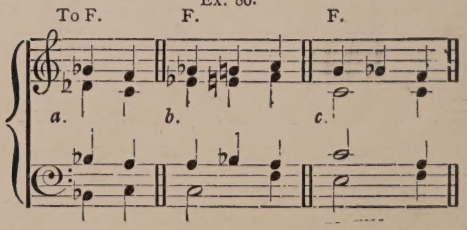


Flattened fifth (rare).

(a). Neapolitan sixth.
(b). Tonic Minor ninth.
(c). Chromatic passing note.

} All in Subdominant key.

Ex. 80.



67. *Sharpened fifth.*

(a). Leading note of Relative minor key.

**(b).* Tonic minor thirteenth with false notation.

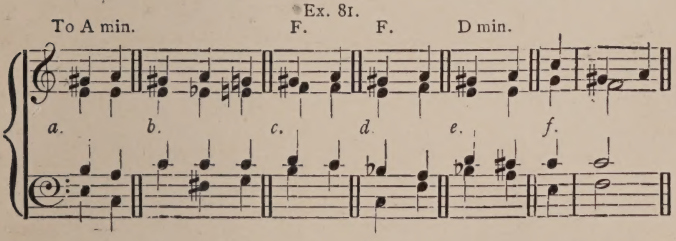
**(c).* Supertonic minor ninth in Subdominant key with false notation.

**(d).* Dominant minor thirteenth in Subdominant key (false notation).

(e). Sharpened fourth of Supertonic minor key.

**(f).* Chromatic auxiliary note.

Ex. 81.



Flattened sixth.

(a). Chromatic concord on subdominant (those on the minor second, minor sixth and supertonic diminished triad are also available).

(b). Dominant minor ninth.

(c). Tonic minor thirteenth (or Dominant thirteenth in Subdominant key).

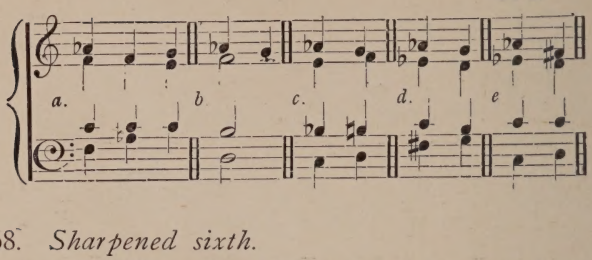
(d). Augmented sixth inverted.

(e). Neapolitan sixth in Dominant key.

---

* Cnly available when the note rises a semitone.

Ex. 82.



68. *Sharpened sixth.*

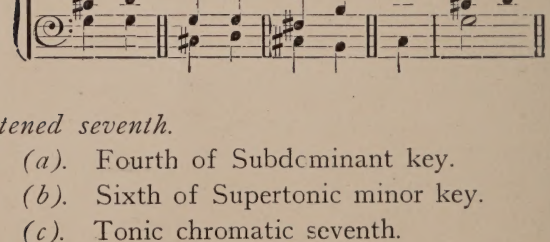
*(a). Chromatic seventh in tonic minor ninth, with false notation.

*(b). Supertonic minor ninth in Dominant key, with false notation.

(c). Sharpened fourth of Mediant minor key.

*(d). Chromatic auxiliary note.

Ex. 83.



Flattened seventh.

(a). Fourth of Subdominant key.

(b). Sixth of Supertonic minor key.

(c). Tonic chromatic seventh.

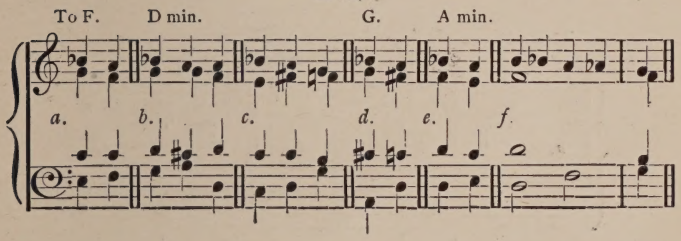
(d). Supertonic minor ninth in Dominant key.

---

* Only available when the note rises a semitone.

(e). Neapolitan sixth in Relative minor key.

(f). Chromatic passing note.

Ex. 84.

The above list is by no means exhaustive, and only modulations to relative keys are included; in a short melody it is seldom necessary or advisable to modulate to any others.

69. *Minor key.* (The letters refer to corresponding examples in major key).

Sharpened Tonic.

(a). Unavailable.

(b). Rare.

(c). Sharpened fourth of Dominant minor key.

(d). Equally available.

Flattened second.

(a, b, c, d). May all be altered to C minor.

Sharpened (major) third.

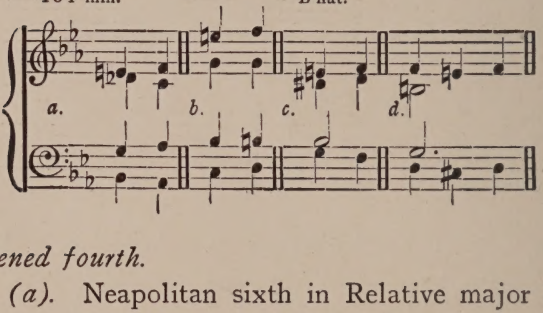
(a). Leading note of Subdominant minor key.

(b). Third of chromatic tonic discord.

(c). Sharpened fourth of Relative major key to Dominant.

(d). Chromatic auxiliary note.

Ex. 85.



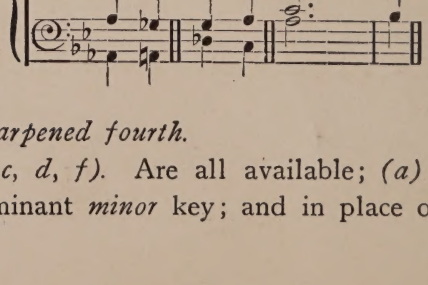
Flattened fourth.

(a). Neapolitan sixth in Relative major key.

(b). Dominant minor ninth in Relative major key to Subdominant.

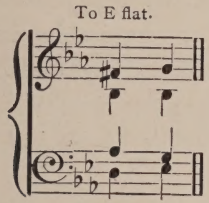
(c). Chromatic passing note in one of the above keys.

Ex. 86.



70. *Sharpened fourth.*

(a, c, d, f). Are all available; *(a)* going to Dominant *minor* key; and in place of *(b)* the

Dominant minor thirteenth (false notation) in Relative major key:

Flattened fifth.

(a, b, c). All available in Subdominant minor key.

Sharpened (major) sixth.

(a). Supertonic of Dominant minor key.

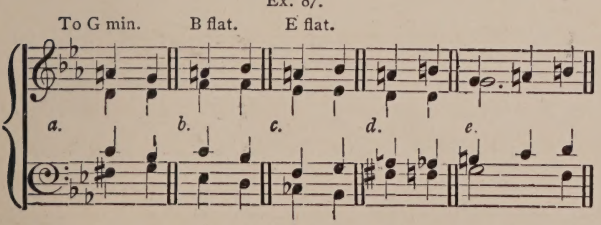
(b). Leading note of Relative major key to Dominant.

(c). Sharpened fourth of Relative major key.

(d). Fifth of chromatic supertonic concord or discords.

(e). Passing or auxiliary note to the leading note. (It is *not* advisable to treat it as third of a *major* chord on the subdominant; see §35).

Ex. 87.



Flattened (minor) seventh. (Though this note has no accidental, it is included here as it does not occur in the harmonic minor scale).

(a) and *(d)* are available (in minor Subdominant and Dominant keys), also *(c)* and *(f)*.

(b) and *(e)* are unavailable. In addition:

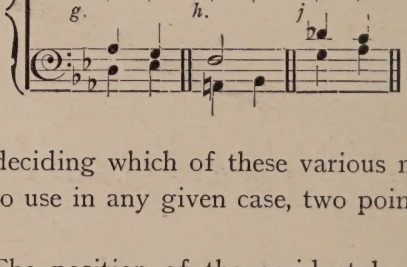
(g). Dominant of Relative major key.

(h). Tonic of Relative major key to Dominant.

(j). Supertonic of Relative major to Subdominant.

(k). Sixth of supertonic in a descending scale passage (Ex. 45, *c*).

Ex 88.



71. In deciding which of these various methods of treatment to use in any given case, two points must be noticed:

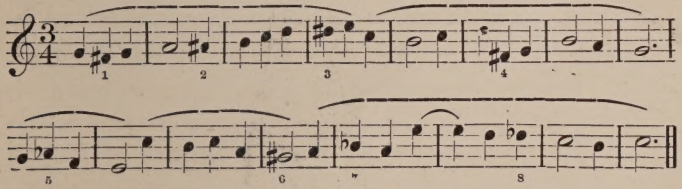
1. The position of the accidental note in the melody.

2. The tendency of the notes immediately before and after towards the Tonic key or another key.

When the accidental occurs very early in the melody

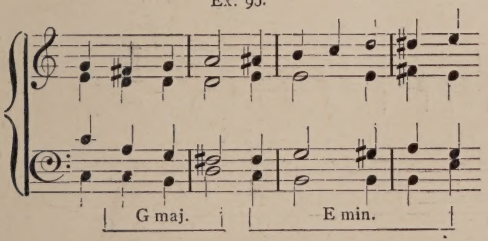
or close to the end, modulation is out of place in nearly all cases, and the note is best treated as chromatic in the tonic key. Nearer the middle, modulation is suitable providing it agrees with the context. The first phrase of the following melody

Ex. 89.



(in which notes with accidentals are numbered for reference), would probably be harmonized by some students in this style:

Ex. 90.

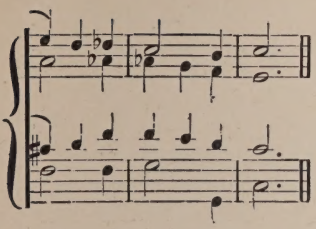


which is ineffective, simply on account of the unnecessary modulations dragged in so early. Modulation is quite out of place in the first two bars, before the tonic key is really established; and at bar four, as D natural precedes the D sharp, and C follows E, there is nothing in the context to favour the key of E minor, but all the indications point rather to the continuance of the

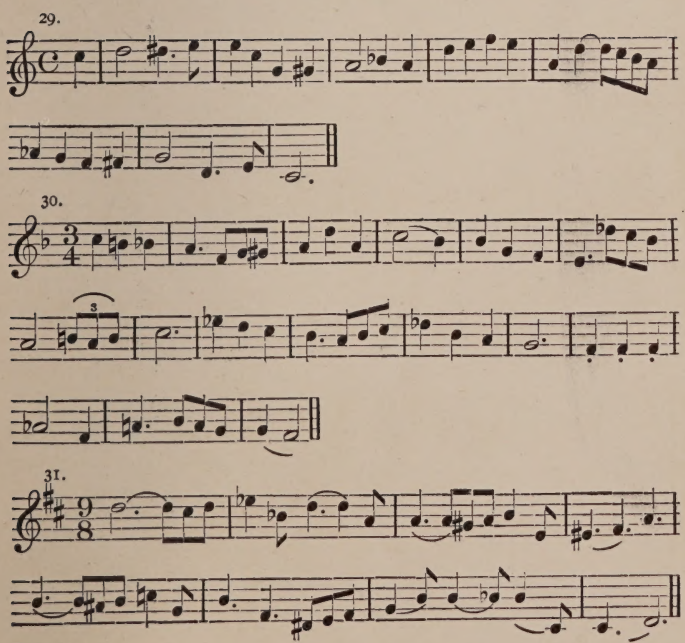
tonic key, in which D sharp should be a chromatic note. At F sharp (4) where the chief middle cadence is approaching, a modulation to the Dominant is most natural and correct. No. 5 must be chromatic in C, the F natural indicating a return to that key; and 6, being the last note of the phrase, will be quite suitable for a Dominant cadence in the relative minor. The leap of a fifth after No. 7, considered in conjunction with the B flat, points clearly to the key of D minor, in which A-E is part of the dominant chord; so 7 is best harmonized in that key. No. 8 is too near the end to make any further modulation desirable, and should be chromatic in the tonic, preferably as Neapolitan sixth. The following will show how to carry out these suggestions:

Ex. 91.

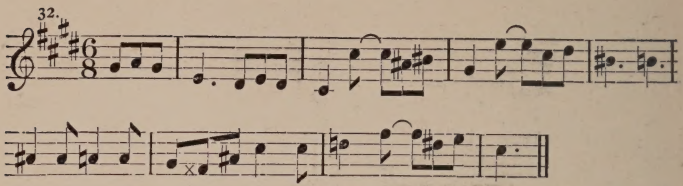
* Inversion of Tonic minor 9th, B flat and D flat being in disguised notation because they ascend a semitone.



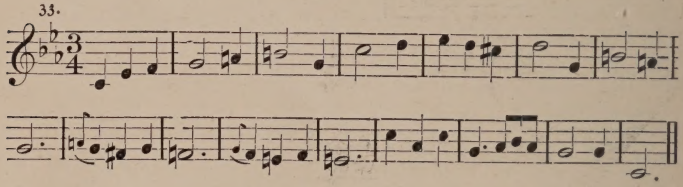
EXERCISES.



32.



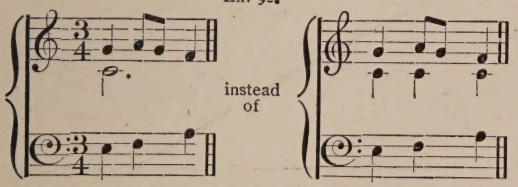
33.



CHAPTER X.—Harmonizing in Three and Five Parts.

72. In three-part harmony the progression of each individual part is more prominent than when four parts are moving. It is therefore more important to avoid monotony and much repetition of notes in any part, and to make each as flowing and melodious as possible. The study of counterpoint will be of great assistance in this direction. When a note common to two chords is in the same part, it is usually better to lengthen the note, which avoids its repetition and improves the part:

Ex. 92.



(See, however, § 47, 48). This also applies in four-part harmony.

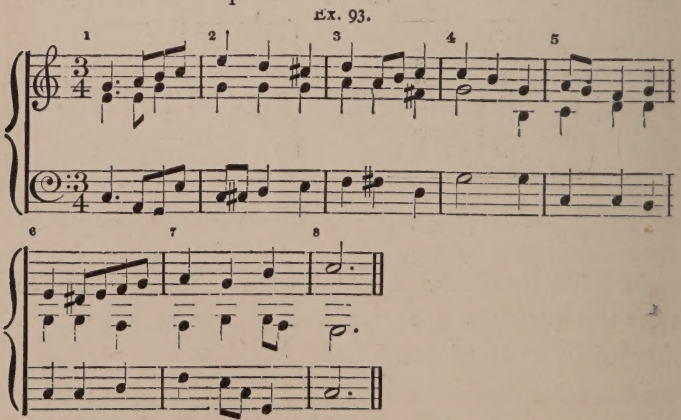
73. Independence of rhythm is desirable in the different parts; for example, if the melody has this rhythm in a bar of $\frac{3}{4}$ time | ♩. 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯 | it will be better for the other parts to have | ♩ ♩ ♩ | or | 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 ♩ ♩ | instead of *all* the parts having a dotted crotchet on the first beat.

74. As many chords as possible should be *complete*, having root, third and fifth for a common chord, and root, third and seventh for a chord of the seventh, the fifth being the best note to omit. In other discords omit the least important and least characteristic note. A few chords may be incomplete for the sake of obtaining more flowing parts; but do not write a chord containing only bare fourth or fifth with 8ve.

75. When treble and bass are the extreme parts, the inner part must not be too far from the treble, and the harmony should not be too extended; moderately close harmony has the best effect. A useful form of exercise in three parts has the melody given for the inner part, with treble and bass to be added.

76. The following is an example of a badly written sentence in three parts:

Ex. 93.



The weak points are as follows:

Bar 1, chd. 2. Bare fifth and 8ve; bass rather too far from alto; want of independence in part-writing, each having a dotted crotchet and moving together.

Bar 2, chd. 2. Bare fourth and 8ve; monotonous repetition in alto.

Bar 3. Alto, repetition.

Bar 4. Fourth and 8ve only, on accent.

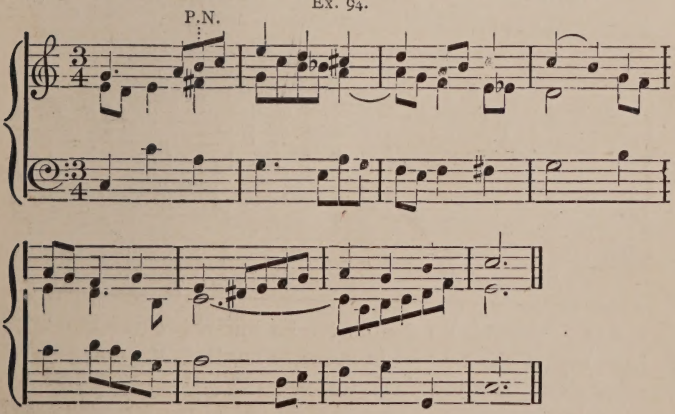
Bar 5. Repetition, bass.

Bar 6. Repetition, bass and alto.

Bar 7, 8. Alto too far from treble, and too low at the end for ordinary alto compass.

There are eleven common chords incomplete. Now compare the following, which has only about four incomplete common chords and no repeated notes in the parts added, which are far more flowing and independent:

Ex. 94.



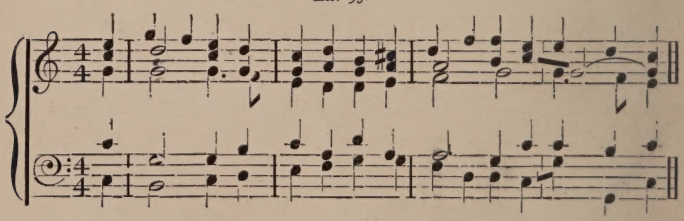
77. *Five-part Writing.* If the melody is sufficiently high the additional part is usually a second treble, sometimes second tenor, or more rarely alto or bass. The extreme parts must be far enough apart to allow room for the motion of the inner parts. The progressions from *8ve to unison*, *unison to 8ve*, or *8ves by contrary motion* are allowable, especially when the two parts leap a fourth and a fifth (see last bar, Ex. 95, second treble and bass).

78. *Notes to double in common chords and their inversions.* Any note may be doubled if these rules are observed:

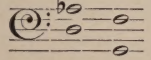
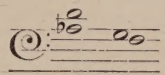
1. The primary notes of the scale (tonic, dominant and subdominant) are usually the best to double in *any* chord.
2. The leading note must still be restricted to one part.*

Dominant seventh and inversions: double root or fifth.

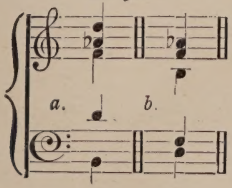
Ex. 95.



* It is possible to double the leading-note (even in four-part harmony) if the two parts move in contrary motion, and some other chord than the Tonic follows; but this is the ***exception***, not the rule.

79. *Higher Discords.* No note which is a discord for the time being should be doubled, but only those which are concords, and therefore free in progression. It must be remembered that a seventh or ninth is a discord between *any* two parts, also the augmented sixth, augmented fifth, diminished fourth and diminished third; but the diminished fifth and augmented fourth are only discordant between the *bass* and an upper part. Therefore in the "Diminished seventh" (Ex. 96, *a*), both A flat and F are discords and only D can be doubled; but in the inversion *(b)* F is no longer discordant and so may also be doubled. The student must be careful to distinguish the *discord* from the *note or notes with which it is dissonant;* for example, in these intervals  the *upper* note is the discord, but in their inversions  it is the *lower* note.

Ex. 96.

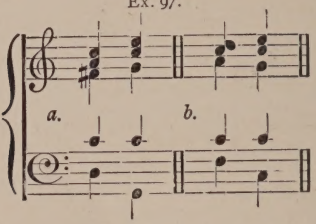


80. *Exceptions:*

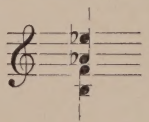
1. The *tonic* may be doubled, although it is a discord, in the chords of Chromatic Supertonic

seventh and "Added sixth," when they resolve on Tonic chord:

Ex. 97.



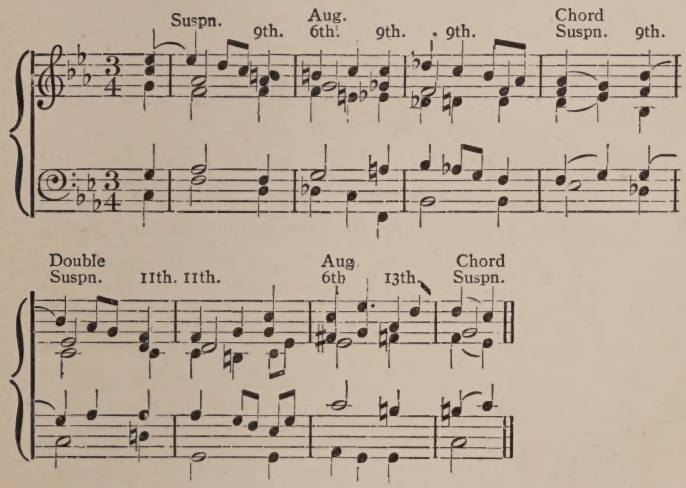
2. The *dominant seventh* may exceptionally be doubled when one seventh leaps or the resolution is on IV *b.*, as in Ex. 3, *c.*

In chord of augmented sixth, French form, the fourth should be doubled, though it is augmented fourth from bass, because it is really the secondary root of the chord, and no other note can be doubled. In the Italian sixth, triplicate the third; German sixth, double third from bass. This form of the dominant thirteenth  is practically impossible in five parts, simply because no note can be doubled; the bass is leading note and all the other notes are discords with it. The root must be added below to make it available. In the chords of the ninth, eleventh and thirteenth, five different notes may often be employed.

81. *Suspensions in Five Parts.* The note of resolution may still only occur in upper parts *with* the

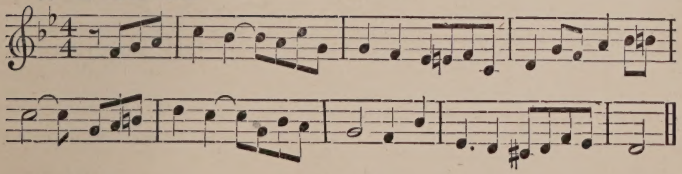
suspension, if taken by *step* and in *contrary motion* to the progression of the discord. The following example shows some of the higher discords and suspensions:

Ex. 98.

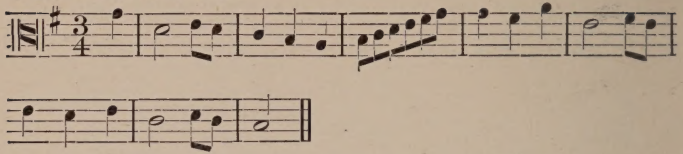


EXERCISES.

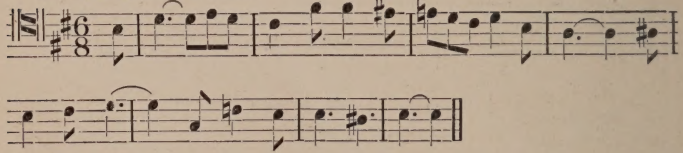
34. In Three Parts.



35. Add Treble and Bass.

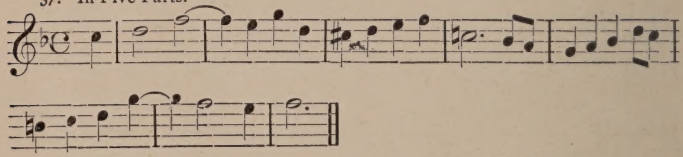


36. Add Treble and Bass.

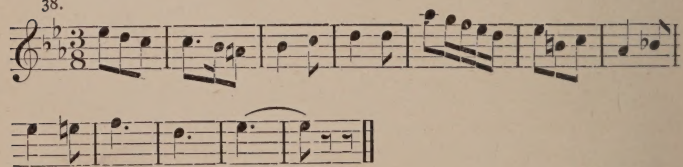


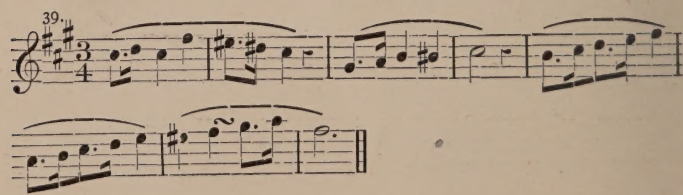
Many of the Exercises to preceding chapters can also be harmonized in three parts

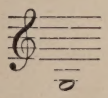
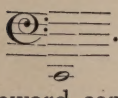
37. In Five Parts.



38.

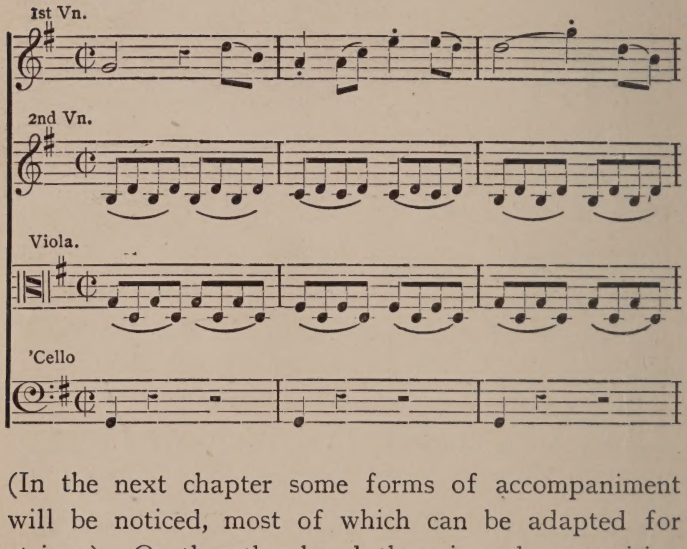


39.

CHAPTER XI. PART-WRITING FOR STRINGS.

82. HARMONY written for the string quartet should always be in open score, the treble clef being used for first and second violins, the alto clef for the viola, and the bass clef for the violoncello (or the tenor clef for its highest notes). These four parts correspond to the soprano, alto, tenor and bass of the vocal quartet, but with a more extended compass. The lowest note for the violin is the viola and the 'cello  . The student is not likely to exceed the upward compass.

83. The style of harmony for strings varies considerably. There is the *accompanied melody*, in which three of the parts have reiterated notes or arpeggios, being entirely subordinate to the part having the melody (generally first violin), as in this example:

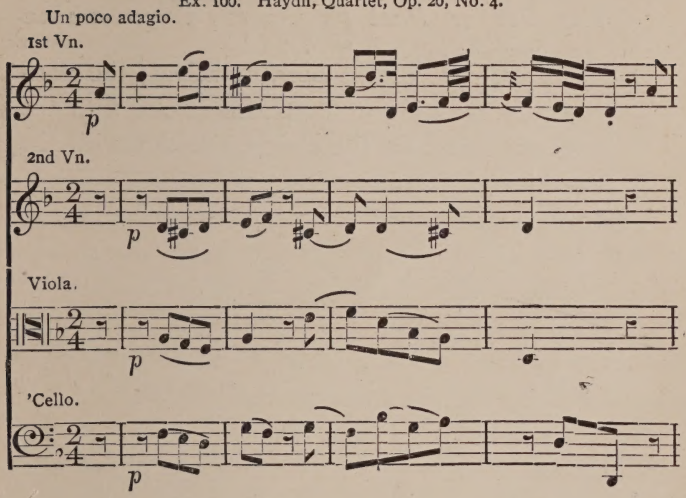
Ex. 99. Haydn, Quartet, Op. 76, No. 1.



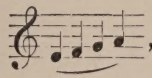
(In the next chapter some forms of accompaniment will be noticed, most of which can be adapted for strings). On the other hand, there is real part-writing or free counterpoint, in which all the parts are nearly or quite equal in melodic interest, as in Ex. 100.

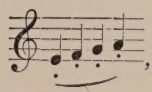
The student should give most attention to the latter style. The suggestions in § 72, 73 for obtaining interest and independence of parts apply equally here. Short points of imitation between the parts, either in their separate entry or in the course of the harmony, add greatly to the interest of the whole. Short rests can occur in some of the parts while the others continue, as in Ex. 100, where crossing of the inner parts may also be seen.

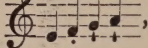
Ex. 100. Haydn, Quartet, Op. 20, No. 4.



84. The bowing should always be indicated for each part; that is, the manner in which the notes are to be connected or otherwise by the bow. The signs used are:

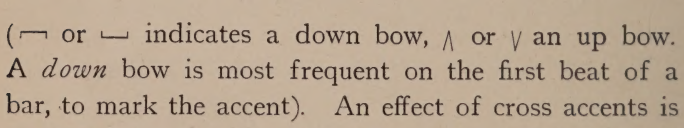
The *Slur*  , all the notes under or over it being played in one even stroke of the bow.

The *Slur with dots*  , the notes being all played by a stroke in one direction, but the bow stops on the string after each note, separating them from one another.

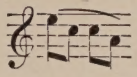
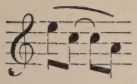
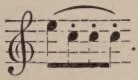
The *Dot or Dash*  , played with a separate stroke of the bow, detached; the dash generally meaning a short firm stroke with the bow remaining on the string, the dot with the bow springing up.

A note without slur or dot is played detached, in one stroke. Sometimes the bow is not used, the strings being plucked with the finger, giving a very short staccato; this is marked *pizz.* (pizzicato). When the bow is to be used again, *arco* is placed over the part. The slur is by far the most used of the above signs, standing for all *legato* effects. The same passage may be slurred in various ways; the bar given above may be altered to:

Ex. 101.



(⌐ or ⌙ indicates a down bow, ∧ or ∨ an up bow. A *down* bow is most frequent on the first beat of a bar, to mark the accent). An effect of cross accents is produced by slurring from the unaccented to the accented note: ; (see also Ex. 100). The student should try to realise the effect of these different bowings; a little practical knowledge of a bowed

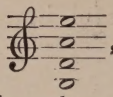
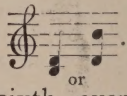
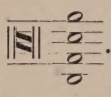
instrument is useful here. Repeated notes must not be included in one legato bow  as the effect would really be  ; but they are often played in one bow if staccato .

85. The choice of bowing is largely a matter of artistic judgment, and only general principles can be given; the study of good examples, and, if possible, some practical knowledge, must do the rest.

1. The bowing should assist in making the phrasing clear; a slur should not be carried from one phrase to the beginning of the next.

2. A slow or *cantabile* movement will usually be *legato*, and have longer slurs; while a lively movement, as a scherzo, will have more detached bowing, and but few notes in a slur.

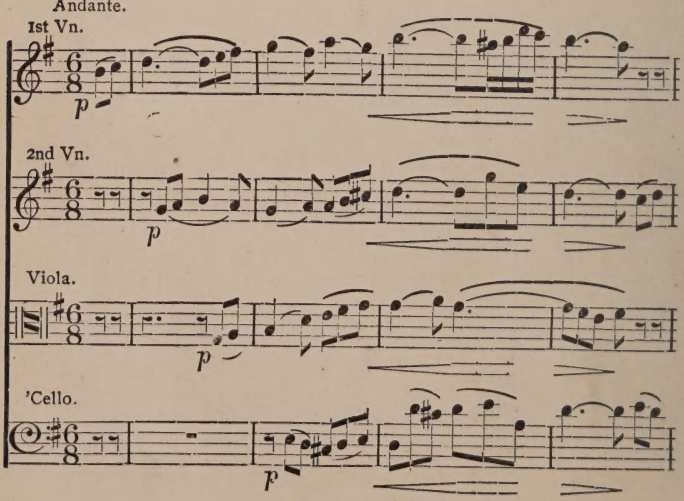
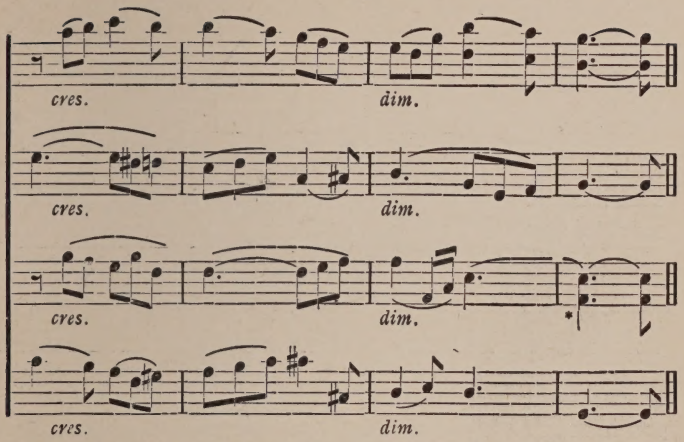
3. If a light and delicate effect is required, it will be advisable for the 'cello not to have many notes in one bow.

86. Occasionally double notes can be written for violin or viola (more rarely for 'cello, except in orchestral writing), their most frequent use being in a final cadence, producing chords in five, six or seven-part harmony. It is best if one of the notes is an open string (not stopped by the finger); for example, the

open strings of the violin are  , and if D (open string) be one of the notes, the other can be any note on the G string or the A string, as  . A perfect fifth is always easy, also a sixth, even though neither is an open note. The open notes of the viola are  . For further information on this subject the student must refer to a work on instrumentation.

The following is an example of a melody harmonized for strings:

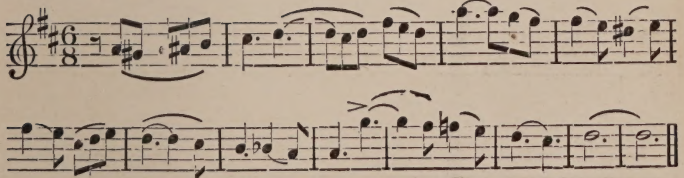
Ex. 102.



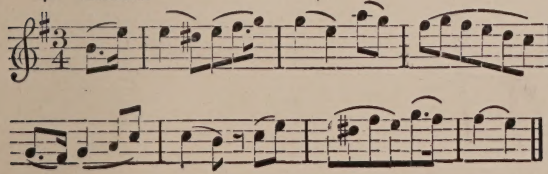
* The doubling of the Bass progression D G in last two chords by the Viola is quite unobjectionable, the G in the latter being an extra part for the last chord only.

EXERCISES.

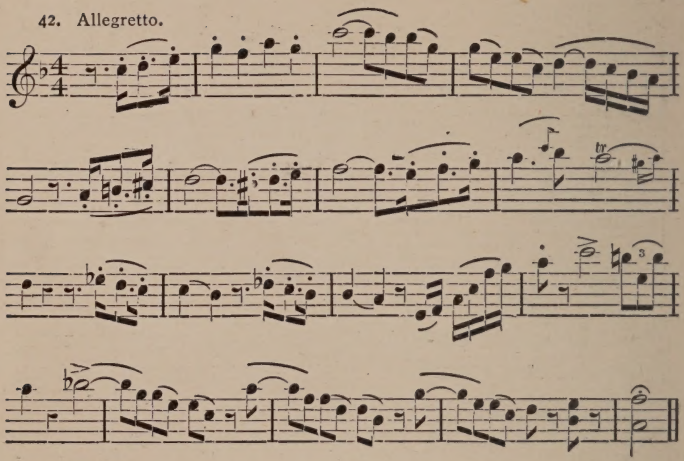
40. Moderato.



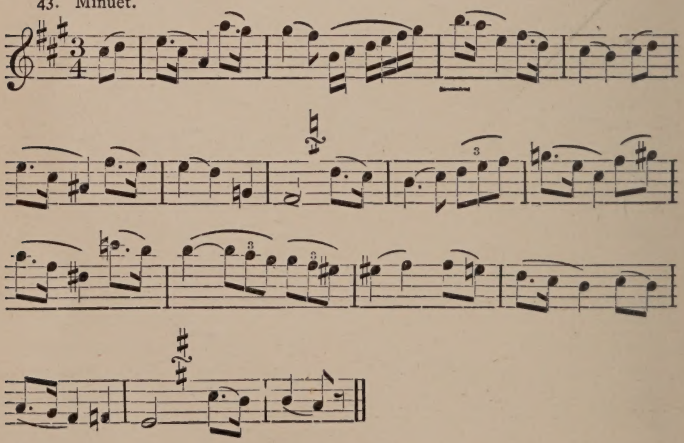
41. Andante.



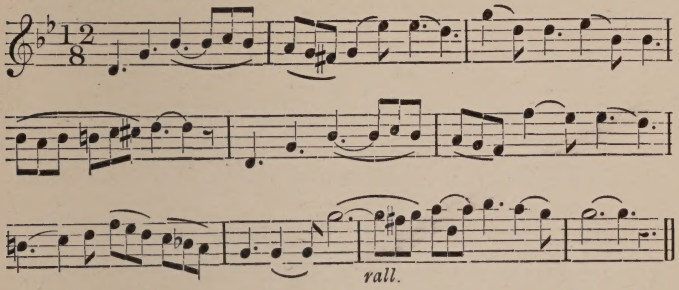
42. Allegretto.



43. Minuet.



44. Andante moderato.



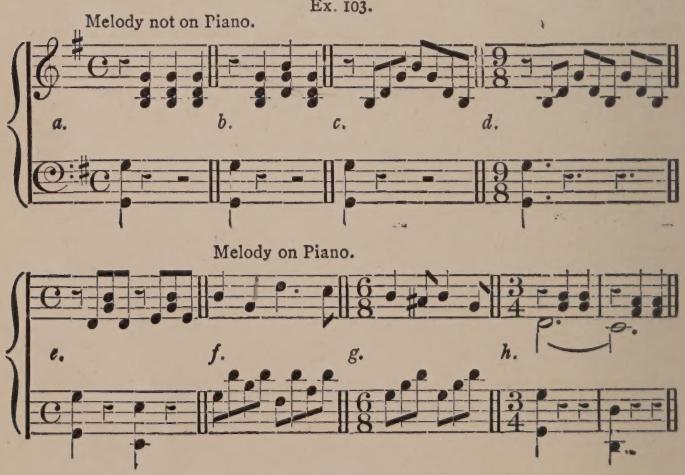
CHAPTER XII. ADDING FREE ACCOMPANIMENTS.

87. THERE are two chief methods of accompanying a melody on the piano (whether the melody itself is heard on the piano, or sung, or played on another instrument):

1. By repetition of a chord in the same or different position (Ex. 103, *a*, *b*, *h*);

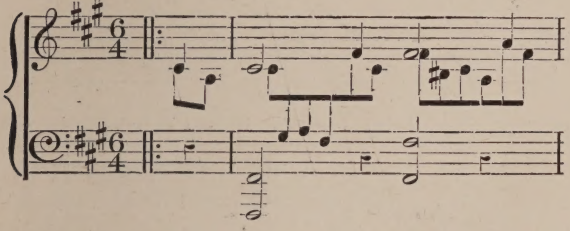
2. By some form of arpeggio (*c*, *d*, *f*, *g*), or broken chords (*e*);

Ex. 103.

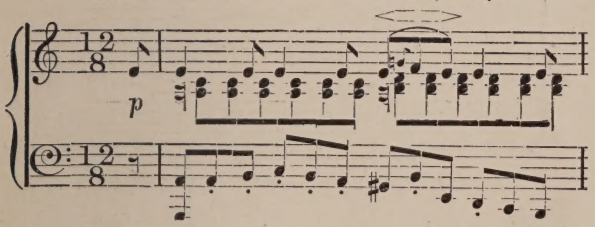


these may be varied with passing or auxiliary notes, as in this example:

Ex. 104. Mendelssohn, Lieder ohne Worte, No. 5.

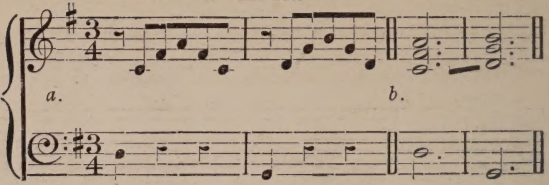


Syncopation combined with repetition of chords produces another variation:

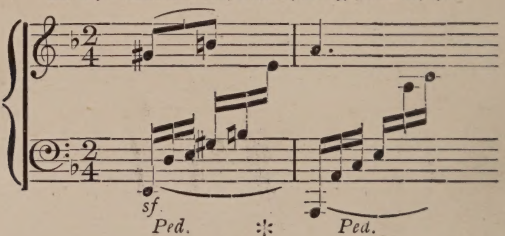
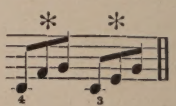
Ex. 105. Mendelssohn, Lieder ohne Worte, No. 17.

This example also shows a *counter-melody* in the bass.

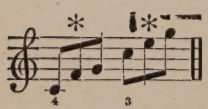
88. When rests occur in the bass, as in Ex. 103, *a*, *b*, *c*, the effect of the chord or octave at the beginning of the bar *continues all through the bar*, as if it were a semibreve. The notes of an arpeggio should be regarded as separate parts, and the rules of part-writing should usually be observed. Ex. 106, *a*, is wrong, because the seventh ascends, being equivalent to *b*:

Ex. 106.



Greater freedom is allowable, however, than in actual part-writing, especially in more extended arpeggios, where the chord progression is considered rather than the progression of individual notes; see the following:

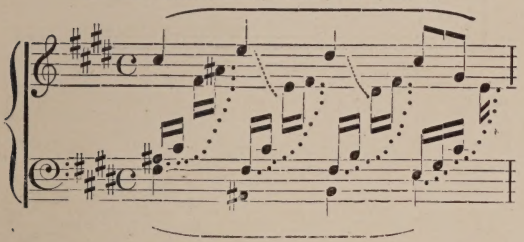
Ex. 107. Mendelssohn, Lieder, No. 37 (bars 16, 17).

It will be well for the student, however, to keep strictly to rule as regards consecutives and resolving of discords, particularly in arpeggios of smaller compass, like those in Ex. 103. A discord and its resolution should be in the *same octave*, thus  , not

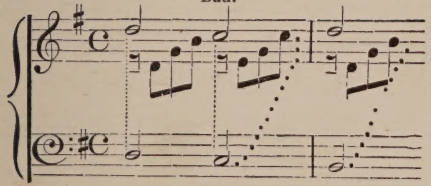


89. Octaves are allowable in the following cases:

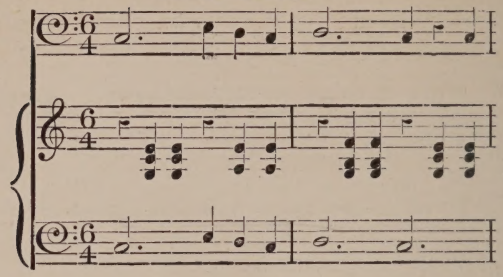
1. The bass may always be doubled in octaves (see Ex. 103, *e*, *h*).

2. Octaves may occur between *upper* parts of the accompaniment, or the melody and an upper part,

Ex. 108. Mendelssohn, Lieder, No. 1, bar 11.

but they should *not* occur between *bass* and melody, or bass and an upper part of the accompaniment:

Ex. 109.
Bad.

3. In accompanying a voice or instrument of low pitch, the bass may double the melody in the unison or octave for a complete section or phrase, as in this example from Gounod's "Nazareth":

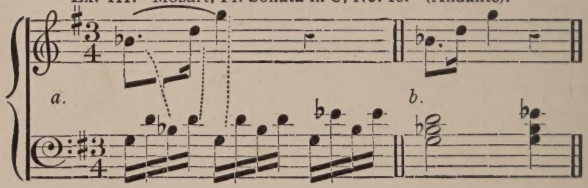
Ex. 110. Bass solo.



It is advisable to keep the harmony in right hand *above* the melody in pitch. This style of accompaniment should not be long continued.

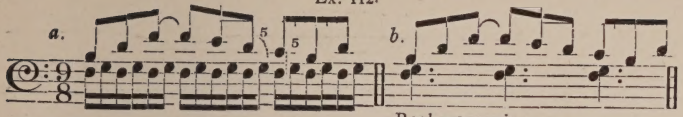
90. The student must distinguish between *real* octaves or fifths and those that are only *apparent* and due to the figure of the accompaniment. For example, in this passage (*a*), the octaves are quite unobjectionable,

Ex. 111. Mozart, Pf. Sonata in C, No. 16. (Andante).



because the actual progression is as shown at *b*, which is free from fault. The fifths in Beethoven's Sonata in G, Op. 31, No. 1, are of a similar character:

Ex. 112.



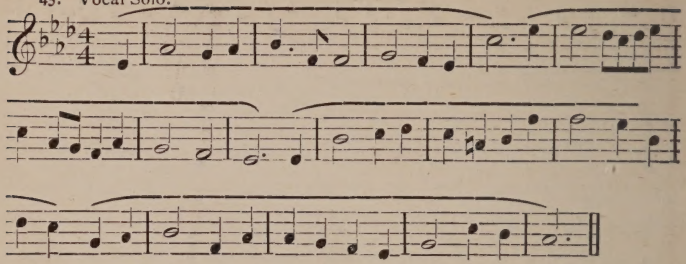
Real progression.

91. The same figure of accompaniment should not be continued so long as to become wearisome, without a break of some kind, or slight change of figure. On the other hand, a patchwork style must be still more avoided; that is, a too frequent change, and the use of many different figures in the same accompaniment. Above all, the student should beware of making sudden and incongruous changes of movement, which may possibly border on the ludicrous; such, for example, as an accompaniment of crotchet chords suddenly breaking off into triplets of semiquavers.

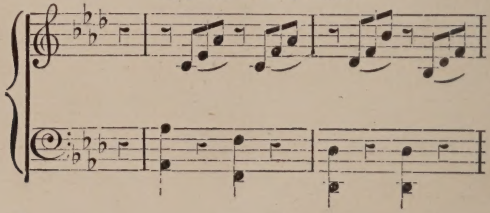
92. In the subject of this chapter, perhaps more than any other, the student will derive the greatest benefit from the intelligent and careful study of good models, such as the songs of Schubert, the "Lieder ohne Worte" of Mendelssohn, and modern songs by good composers. If the general principles here stated are taken as a basis for this research, they will serve a useful purpose.

EXERCISES.

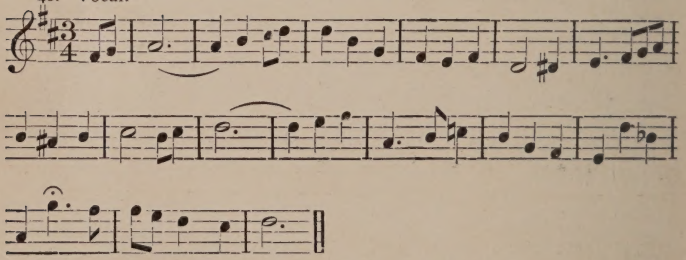
45. Vocal Solo.



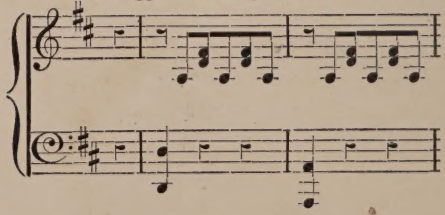
Suggested accompaniment.



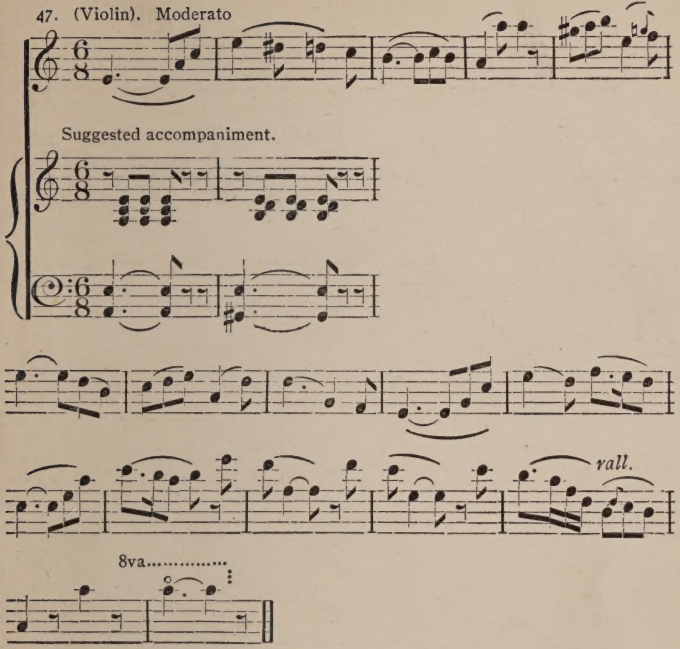
46. Vocal.



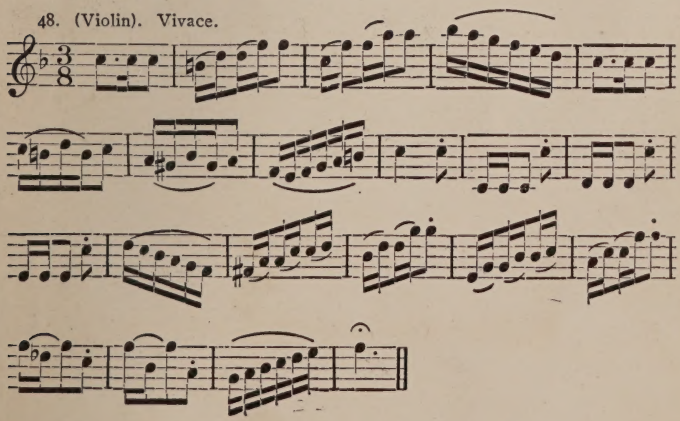
Suggested accompaniment.



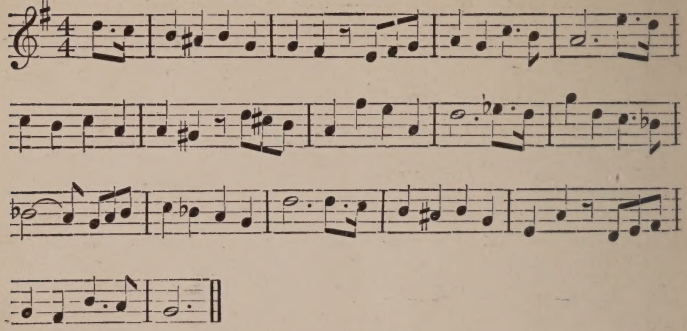
47. (Violin). Moderato



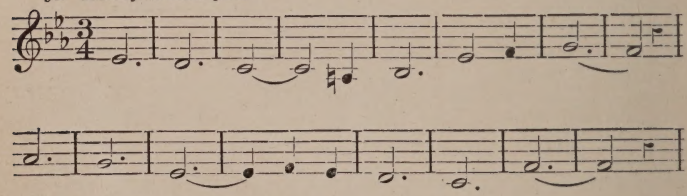
48. (Violin). Vivace.



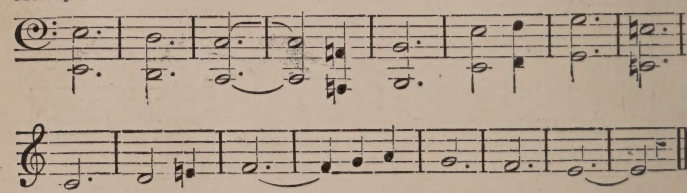
49. March. (Melody on Piano).



50. Melody in inner part.



Melody in bass



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